Kine WEEKLY

**WOMEN OPERATORS: N.A.T.K.E. IN FAVOUR**

*See page 3*


LEO'S MESSAGE TO THE NATION'S EXHIBITORS:

# "SHOWMEN OF GREAT BRITAIN!

In the days that lie ahead the public will look to you more than ever before to provide them with that relaxation which is so vitally necessary in times of stress. More than ever before it will be essential that you give 'em the best of the industry's product . . . . so once again I bring to your notice the happy hits that will be available:—

THE CITADEL . . . THE GREAT WALTZ . . . OUT WEST WITH THE HARDYS . . .
SWEETHEARTS . . . YOUNG DR. KILDARE . . . STAND UP AND FIGHT . . . HONOLULU
. . . ADVENTURES OF HUCKLEBERRY FINN . . . FAST AND LOOSE . . . THE WOMEN . . .
LET FREEDOM RING . . . SERGEANT MADDEN . . . ASK A POLICEMAN . . . SERENADE
. . . THE ICE FOLLIES OF 1939 . . . IDIOT'S DELIGHT . . . THE LAMBETH WALK . . .
THE HARDYS RIDE HIGH . . . GOODBYE MR. CHIPS! . . . TARZAN FINDS A SON!
. . . IT'S A WONDERFUL WORLD . . . ANDY HARDY GETS SPRING FEVER . . .
CALLING DR. KILDARE . . . LADY OF THE TROPICS . . . THE WIZARD OF OZ . . .
LUCKY NIGHT . . . GONE WITH THE WIND . . . And More and More and More!"

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AND BRANCHES

WE have pleasure in announcing that we are carrying on business at our usual addresses, both in London and the Provinces, and we are retaining our entire Sales Organisation and General Staff for the purpose of giving your enquiries and commands our immediate and expert attention.

The re-opening of Cinemas will undoubtedly result in increased patronage and it is essential and advisable to put your House in order whilst pre-war prices are still available.

WHETHER IT BE ***PROJECTION OR ELECTRICAL EQUIPMENT; SEATING, CARPETS OR DRAPERIES; RE-DECORATING OR GENERAL COMMODITIES,*** WE SHALL BE PLEASED TO RECEIVE YOUR ENQUIRIES.

**AS FROM TUESDAY,** September 12th, the Motion Picture Film Sales and Technical Service Departments of Kodak Limited will operate from

**KODAK LIMITED,**

**WEALDSTONE, HARROW**

*TELEPHONE · HARROW* ***4380***

***Please send all orders and communications direct to that address until further notice***

LONDON RESUMES TRADE SHOWS

See page 6

Kinematograph WEEKLY

No. 1691 Thursday, September 14, 1939. Vol. 271

"IDEAL KINEMA" WITH THIS ISSUE

# N.A.T.K.E. RECOGNITION FOR WOMEN PROJECTIONISTS

## Conditions of Employment in Six Point Letter

### MEN MUST BE GIVEN PREFERENCE

THE proposal put forward by the C.E.A. that women should be employed as projectionists has been accepted in principle by the N.A.T.K.E.

**Thomas O'Brien, General Secretary of the N.A.T.K.E., expresses the willingness of his executive to fall in with the suggestion subject to certain safeguards.**

Chief among the conditions is a demand for equal pay and conditions for female projectionists as for men; that no woman shall be employed where men are available, and then only after agreement by the local Conciliation Board. All projectionists on Military or National Service shall be reinstated.

In his letter to W. R. Fuller, secretary of the C.E.A., Mr. O'Brien says: We have advised our branches to consider your proposal in the light of the following conditions, and on the assumption, of course, that we shall be successful in obtaining an early reopening of the kinemas of the country.

(1) That no woman is employed as an operator where men are available and suitable for the work, even where such men have not had previous experience as operators.

**(2) That operators of any age or grade, who for any reason whatever are not called for military service, shall have preference of this employment and promotion, before other non-operator employees, whether men or women.**

(3) That no woman operator, if employed, shall work at rates and conditions of employment less favourable than the rates and conditions of employment recognised by us for male operators.

(4) That no woman operator is employed before such a course has been agreed to by the local Boards of Conciliation, who shall first be satisfied that the employment of women operators is the only practical alternative.

**(5) That the employment of women operators, and any arrangements in respect thereof, shall end immediately at the termination of war.**

(6) That projectionists who have vacated their jobs, by reason of Military Service or other forms of National Service, be reinstated to their former positions immediately they are available to do so.

In view of the extreme likelihood that circumstances will materially differ from locality to locality, it is essential in our view that the machinery of local Boards of Conciliation should be used and a close relationship maintained between our branches and yours, to deal with this matter.

I wish to continue to keep in close contact with yourself and your colleagues with a view to joint action on any matter which affects our mutual interests. Having regard to the grave situation before the Trade, a close co-operation between both our Associations is at this stage more necessary than ever, and I am at your disposal for this purpose at any time.

## WAR HAS ITS EFFECT ON HOLLYWOOD

### Production Policies to Be Revised

THE declaration of war threw Hollywood producing companies into considerable confusion. Executives began to reconsider their schedules, and at first it appeared that considerable economies would be adopted, particularly as regards the production of several of the large-scale subjects originally planned.

With the war a week old, however, Hollywood is losing its earlier "jitters." Although many producers have embarked upon drastic revision of programmes, the general policy is to abandon the heavily dramatic type of film in favour of subjects of lighter entertainment.

Most companies are rescinding many of their originally planned schemes of retrenchment. Big pictures will be made as scheduled and at present no salary cuts are contemplated.

**Executives see in the anticipated demand for relaxation in all countries an era of great future prosperity for the film industry in the United States.**

M-G-M, Warners, the associated producers of United Artists, Columbia and Paramount are going ahead with their large-scale pictures, although in some cases it is hinted that plans may eventually have to be revised as it is too early at this stage to determine the real effect of war on current schedules.

Distribution of foreign films in the United States say they have a six-month supply of product on hand.

## CAPITOL, SHEFFIELD READY

### New 1,700 Seater

The Capitol, a new 1,700-seater kinema at Sheffield Lane Top, Sheffield, is completed and "ready to go" when the ban against reopening is lifted.

Designed by George Coles, F.R.I.B.A., the kinema is of the luxury type, and will cater for a populous suburban district. It is owned by Capitol Cinema (Sheffield), Ltd., and the directors are M. J. Gleeson (chairman), W. M. Gleeson, K. S. Cleary, and M. J. Cleary, who are also directors of the Forum, a kinema opened some months ago.

George Eastwood has been appointed secretary and H. Telford Brown, from Stockport, is the house manager. L. Cellini, manager of the Forum, will act as general manager for both kinemas, and all films will be booked at the Forum.

Western Electric Mirrophonic sound system has been installed.

## Union Wants Meeting With N.W. Branch

...discuss the position of kinema staffs ...ed by the closing of kinemas, a meeting ...inema employees was held under the ...ices of the Transport and General ...kers' Union at Liverpool on Sunday.

...n official of the Union told the KINE. the ...le position was reviewed, and a letter ...been sent to the North-Western branch ...A. requesting a joint meeting so that ...matter could be discussed.

A

## FILM SHOWS FOR THE FORCES

### Organisation Complete

THE organisation of the provision of entertainment for the Forces, both at home and abroad, is now complete.

The Navy, Army and Air Force Institutes will be responsible for the organisation, control and finance of the whole of the entertainments.

The Entertainments National Service Association (E.N.S.A.) will provide the entertainment asked for through various committees.

These comprise all departments of the entertainment world, upon which everyone of importance in the entertainment industry will serve. The various committees will include kinema, stage shows, bands, etc.

The names of the chairmen of these various committees will be announced shortly. Close touch will be maintained with the Director of Public Relations at the War Office in connection with all matters relating to propaganda and policy.

Sir Seymour Hicks has been appointed Controller of the E.N.S.A. and Basil Dean has been appointed Director of Entertainments for the N.A.A.F.I.

The temporary headquarters of the whole organisation will be Drury Lane Theatre. The entertainments are scheduled to begin on Monday week next, September 25.

## Must Keep British Production Going

*Michael Bacon, production chief for A.T.P. at Ealing, who has made a forceful plea for the continuance of British production.* (See p. 7)

## Brisk Activity on the Kinema Front

### PUBLIC'S BIG RESPONSE TO REOPENING

Reports from all areas indicate that those kinemas which have been permitted have drawn houses which reflect on the wholehearted welcome of the public at large of the restoration of their favourite diversion.

As far as is known, every kinema so situated as to take advantage of the position has now been opened. Although the Home Office announcement came at a late hour on Friday evening it was found possible in a remarkable number of districts to secure the necessary permission from the respective chief constables.

In the Home Counties, the majority of kinemas opened on Saturday with scratch programmes, but in the provinces many theatres were unable to function until Monday, when the majority opened with the programme which they would normally have presented on September 4.

It appeared that authorities had given all possible assistance, though there were certain places which were not conforming to the closing hour of 10 p.m., which was fairly general. In some towns the authorities insisted that performances should terminate at 8.30, in others at 9 p.m., and in at least one instance—at Musselburgh, near Edinburgh—the houses were ordered to close at 7.30 p.m.

## LONDON'S EMERGENCY GROUP

### Special Meeting on Tuesday

London and Home Counties branch C.E.A. has formed an Emergency Committee with plenary powers to carry on the work of the branch in place of the Executive Committee, which has hitherto conducted the bulk of the branch business and reported to half-yearly meetings.

A meeting of the Committee was held on Tuesday, when a report was submitted on what the branch had done towards achieving kinema reopening.

It was arranged that matters of domestic importance should be placed before the Executive Committee due to meet yesterday (Wednesday).

## PATRONS MUST CARRY MASKS

Major J. Becke, the Chief Constable of Cheshire, has sent a letter to kinema managers asking them to insist upon all people admitted to kinemas carrying gas masks. He added that if a large proportion of people were admitted without masks, he would close that particular kinema.

## KRS Plans for Distribution Now Complete

## LANGLEY PARK EXCHANGE CENTRE

**FROM and including next week-end, Langley Park will be the change over centre for crossovers of films for the London and South districts.**

Arrangements have now been concluded by which each renting company has been allocated space for reception, examination and dispatch of films, and each company's transport manager will be in charge of his own films in the usual manner.

**For the present mid-week change-over films will be despatched from the Willesden dump at North Circular Road, West Twyford, N.W.10. Telephone: Willesden 7181-2; thereafter, Langley Park will be the centre for the London and South district.**

Exhibitors in the provinces seem still unaware of the procedure to be adopted when reopening is permitted. The arrangements made by the K.R.S. and C.E.A. still stand, as announced in the joint communication issued by the two organisations and printed in last week's KINE.

Notification that reopening has been permitted must be made to the local representative of the K.R.S. and automatically the film booked for the date on which closing was imposed becomes available on the first reopening date.

Local K.R.S. representatives who are to be advised regarding reopening are as follow:—

Glasgow.—E. Pyser, A.B.F.D., 167, Bath Street, Glasgow. Tel.: Douglas 0904. Telegrams: Emtalrent, Glasgow.

Newcastle.—G. T. Turnbull, Warner Bros., Imperial Chambers, Westgate Road, Newcastle-on-Tyne. Tel.: Newcastle 26627. Telegrams: Wabropic, Newcastle.

Leeds.—J. Smart, 20th Century-Fox, 54, Aire Street, Leeds, 2. Tel.: Leeds 29657.

Liverpool.—H. Nisbet, Paramount Film Service, Paramount House, 16, Fraser Street, Liverpool. Tel.: North 2113-4. Telegrams: Paraserv, Liverpool.

Manchester.— —. Harris, United Artists, Office 14, 3, The Parsonage, Deansgate. Tel.: Blackfriars 8885. Telegrams: Unartisco, Manchester.

Cardiff.—A. Verran, Pathé Pictures, Dominion House. Queen Street, Cardiff. Tel.: Cardiff 7803-4. Telegrams: Pathire, Cardiff.

Birmingham. — Norman Smith, RKO-Radio, City Chambers, John Bright Street. Tel.: Midland 4101-2. Telegrams: Arkopict, Birmingham.

London and South.—Frank Hill, K.R.S., Old Compton Street, London, W.1. Tel.: Gerrard 4383 (8 lines).

In no case will exhibitors return films to the C.E.A., and the C.E.A. is *not* the centre to which inquiries regarding films due to be released to theatres in rotation should be sent. The renters' representatives are the appropriate centres to which inquiry should be addressed.

## NO CENTRAL DUMP FOR LEEDS YET

### Operating from Regular Dispatch Quarters

A central dump in Leeds for the collection and distribution of films in Yorkshire has not yet been approved, and all the renting companies are so far operating from their regular despatch quarters. Jack Smart, the K.R.S. representative, and his committee on the dump question have found premises they regard as suitable in Kirkstall Lane. A matter with regard to tenancy, however, remains to be decided to the satisfaction of the Leeds police authorities, and pending settlement of this point, the question of a central dump for Leeds remains in obeyance.

It is anticipated that the point at issue will be adjusted before long.

The Yorkshire kinemas which opened on Saturday almost invariably showed the same programme as scheduled for the following Monday—that is, the original September 4 programme. Thus, three-day bookings became four-day bookings and six-day bookings were extended to seven days.

This policy was decided upon at an emergency meeting called by Mr. Smart on Friday night and which was attended by B. Schofield, the secretary, and L. Hutchinson, J. Goldman and A. Bailey, who make up the Emergency Committee.

It is understood that only minor transport hitches occurred on Saturday.

KINEMATOGRAPH WEEKLY

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## THE DARK HOUSE

WITH the general feeling of relief that we experienced throughout the Trade when the reopening in neutral and reception areas was announced last week came a very keen appreciation of the promptitude with which the Home Office had acted. This quality was a very welcome surprise, anxious as we all were for a quick decision.

While we are gratified at this first success, the importance of the big houses, still dark, in the evacuation areas is enough to prevent any complacency in the Trade. As we write, further interviews are taking place in the hope of a general extension of reopening being permitted, for, however pleased the public in the fortunate areas may be, there are still hundreds of thousands anxiously waiting the restoration of their main entertainment.

At the best we can look forward to little more than the satisfaction of being permitted to carry on; even so, a good many halls may fail to satisfy the special demand of the various chief constables and other officials whose one concern, naturally, is public safety at all costs.

We know that the scientific design of the modern kinema renders it a far better place, structurally, than almost any other building accommodating a thousand or so people, and in no other public resort are the fire-resisting plans, and the trained attendants prepared to deal with possible panic, so highly developed.

All this is recognised as part of the Trade's contribution to the general maintenance of common well-being in a material sense. As to its task of keeping up the public morale by affording a systematic and pleasant relief from the dominating tension of the time, its value is acknowledged to be incalculable.

Let nobody think, however, that the film Trade is in any way "cashing in" during a period of national emergency. The majority of people are by no means willing to grope their way home in the pitch-black conditions that we have to endure, and this means that the last house has in too many cases just a sprinkle of patrons.

Incidentally, is it not desirable to propose a relaxation of the highly efficient black-out system as far as road illumination is concerned? For practical precautions, one touch of a switch at the electricity station could immediately extinguish every public light in the event of an alarm and the grave danger to life and limb that is the price now paid for our total darkness policy would certainly be reduced.

It is this which has had such a powerful effect on the average citizen, and so strong is his feeling of peril that no one can wonder if he makes up his mind not to stir out of his home except by the light of day.

Which suggests, further, that summer-time, ending normally on October 8, ought to be extended. This adjustment of the public habits has done no particular good to the Industry in normal times; it has, in fact, a considerable debt to pay. Is there not a possible opportunity now of discharging it? The leisure of the people is not very great to-day, and, with the almost universal desire to get home and stay home because of the black-out conditions, any extension like that of the summer-time arrangements would be at any rate a slight alleviation of the present hardships.

# Long Shots

**EFFORTS TOWARDS REOPENING—SIR JOSEPH BALL'S TACT—M-G-M ON ITS TOES—K.R.S. AND C.E.A. HARD AT IT—BACK TO WARDOUR ST.?**

TO reopen kinemas within a week of the declaration of war indicates something more than just a stroke of a Home Office pencil. A good deal of careful thought was given to the way in which the application was prepared, and much credit should go to the personal abilities of the men who made the actual contact with the Government.

WHAT the Industry owes to the foremost and diplomatic personalities of E. J. Hinge and D. E. Griffiths we may think we appreciate—although I doubt if anybody can assess them at their full value. We shall be able to do this better when we can see things in their proper perspective, which will not be just yet.

BUT apart from this, there are vital links in the chain with almost as great a claim on the Industry's gratitude. I am thinking of Sir Joseph Ball, K.B.E., as an example. The office of director of Film Publicity to the Ministry of Information may not mean much to-day to the man in the street, but it means a good deal to those who have anything to do with the authorities.

SIR JOSEPH, who was knighted in 1936, is a man of many qualifications. He was called to the Bar in 1913; has held appointments on the general staff at the War Office and took part, as civil assistant to the Director of Military Operations, in propaganda work during the Great War.

IT was, however, as assistant to the chairman of the Conservative Party organisation that he began to take a professional interest in the film as an agency for political propaganda, and his Party was the first in the field in using silent and talking pictures for this purpose.

I HAVE only had the pleasure of meeting him two or three times, but I should say that he is an outstanding example of the man who knows how to use the velvet glove. As I understand that outside office hours he is fond of fly-fishing and shooting, it is possible that his sports may have helped to polish his diplomatic technique.

WHEN, last Friday, the decision was reached to allow kinema reopening in certain areas, there was for a time delay and confusion. The news had leaked out, and a number of calls were put through to the KINE. asking for particulars.

IT was expected that the announcement would be made by wireless during the afternoon, but this was not done, and those who knew that permission had been agreed upon waited with more or less impatience for the news. Evening papers carried the story, but later the Home Office contradicted the news which had been already sanctioned.

WHEN news came through late on Friday that the authorities would permit kinemas in certain non-vulnerable areas to open on the following day, the M-G-M organisation was waiting on its toes. The good word reached Rickmansworth—M-G-M's emergency headquarters—at 6 o'clock on Friday, and within a few moments the big organisation was operating swiftly and smoothly to deal with the new conditions. By Saturday morning over 200 programmes were delivered to exhibitors in the London sales territory alone—a brilliant feat when it is remembered that the organisation was working with improvised machinery and in unfamiliar surroundings.

IT is much to be hoped that further opening of kinemas may be sanctioned, for this would relieve a very difficult situation and, incidentally, make the position of the newsreel companies a less hazardous affair. Hit first of all by the Budget, they had hardly recovered before the partial opening of kinemas and the need to supply news pictures to a smaller clientele of lesser picture houses imposed a maximum of cost with a minimum of return. Newsreels are such potent propaganda that the widest circulation that can be obtained is necessary in the national interest.

K.R.S. and C.E.A. headquarters have been putting in full time—and then some—since Monday of last week. Frank Hill has been busy superintending the removal of most of his staff to Langley Park and numerous other duties, and David Griffiths, relieved of the responsibilities of his late post, is an even busier K.R.S. president than hitherto. When I saw him in the Compton Street offices on Tuesday he ventured on a half regret that the anticipation of a quiet Cornish holiday had been dissipated by the war.

W. R. FULLER, too, seems to become more and more efficient and alert the faster difficulties descend upon him. From his Broadmead House desk he has kept the interests of his members well to the fore, and has paid, also, some very valuable visits to Government departments to press forward exhibitors' interests. Until dusk on weekdays and on Saturday afternoon last he and Miss Edwards have been performing innumerable duties.

ANOTHER busy person these days at Broadmead House is Frank Tilley, who has been performing the very valuable work of contacting the Press. His experience as a journalist and in connection with film publicity stands him in very good stead and has been of very great assistance during recent days.

WARDOUR STREET is still its unusual self, but on all hands prophecies are being uttered that before long a number of film companies will be back at their offices. The physical handling of films will still be kept well outside the area, but ordinary routine work will return. London sales staffs have in many cases not taken part in the trek to the country.

ARTHUR DENT, whom I met on Tuesday, told me he intended returning from Welwyn with the whole of the A.B.P.C. staff—other than despatch—to-day, and carrying on from the Film House offices. In A.B.P.C.'s case, too, London sales have been keeping going from the Wardour Street office.

THE first welcome sign of readjustment is showing itself—a Trade show has been arranged. We have already seen the picture—it is "Professor Mamlock," which Unity is presenting at the Golders Green Regal on Tuesday morning next, and considering the way in which it broke all records when it was running at the Academy I should think it would interest a great many showmen who in more normal times might have looked on it as a booking for specialised halls.

WE are soon to see, as the first fruits of war-time rationalisation in this particular field, the wedding of the *Picturegoer* and the *Film Weekly*, two publications which have hitherto made appeal to distinct classes of fans. As from September 23 the combination of the two papers will serve the public, and as the strongest features of each will be maintained I have no fears for the success of the amalgamated issue, to which all interested in first-class fare for kinema patrons will wish well.

IT is significant of the changes the present state of war brings to the Trade that for the first time in eleven years the *Board of Trade Journal* published on Friday contained no film registrations. With the reopening of the kinemas, however, there is little doubt that the balance will be adjusted.

WAR service has claimed many members of the Ealing studios, where Pen Tennyson is endeavouring to complete "David Goliath" before being called up. Reginald Balser, managing director, Char Balcon, production executive, and Gordon Rayner, director and secretary of the company, have led the exoduses into various camps. They have been followed by a large number of technicians, who have had to be replaced immediately so that production could carry on.

NOTWITHSTANDING the departure of Neville Armitage on active service with the R.N.V.R., Walturdaws are carrying on, with "Ted" Driscoll in charge of activities. Mr. Armitage's qualifications for the "Silent Service" are based principally upon his enthusiastic and successful career as an amateur yachtsman and the possession of a master's certificate.

AMONG the 2,000 Americans who left England on Tuesday by the *Washington* were Ben Goetz, of M-G-M British, and Richard Thorpe, who was to have directed "Busman's Honeymoon" at Denham. Thornton Freeland, the director, and his actress wife June Clyde, and Stanton Griffis (chairman of Paramount's executive committee) and his bride Whitney Bourne were also aboard.

OVER a hundred members of the Leeds and District branch of the C.E.A., which is several times the usual complement, were present at the full-dress debate on the current situation, with, of course, particular reference to the possibility of reopening of the city kinemas. A colleague tells me that branch officials cast knowing glances at one another as they threw out hints that they would welcome wide discussion with the advantage of the views of many whom they did not have an opportunity of hearing when the ordinary routine was under review.

NOW that a new Government has been appointed in South Africa, it will be interesting to see if the ban imposed on "Confessions of a Nazi Spy" by the South African Board of Censors will be revoked. If Cape Town had its way it certainly would, as there is a strong feeling there against the ban.

A NEWSPAPER from South Africa illustrates and describes the new Embassy kinema in Sydenham, Port Elizabeth. This is one of the early fruits of the franchise bargain entered into by 20th Century-Fox with South African exhibitors. It is billed as the "Little Luxury Theatre," and a double-page spread in the *Eastern Province Herald* announces the kinema and its forthcoming programmes.

WHEN British studios were at the height of their activity a daily studio bulletin in mimeograph was issued by John Carveth Wells, who was its proprietor, editor and business manager.

PRODUCTION languished, and studios closed, and Wells became an invalid. To-day a pale, bearded matchseller, he sits at the corner of Leicester Street, Leicester Square, in a bath-chair (for he is partially paralysed), and exhibits a slogan "Smile, and help beat Hitler."

AS well as his saleable stock, he has a first-aid outfit for any emergency, and proclaims his intention shortly to issue a mimeographed sheet of humorous comments on current events, and add this to his "articles for sale."

A SERIES of fine A.R.P. instructional films has been prepared and is available from Film Editorial Services. Fred Pullin tells me he can arrange to show these to staff gatherings, if desired, at a nominal charge.

THE subjects dealt with in these films are "The Civilian Respirator—its Care and Use," "Organisation in Works and Factories," "Incendiary Bomb Demonstration," "Decontamination," and "Preparing a Refuge Room at Home."

IN the entrance hall of the Deansgate P.H., Manchester, on Thursday, behind the partially closed doors, two film renters—Herbert Crossley (branch manager) and M. Cowan (traveller) of A.B.P.C.—were advancing arguments why Percy Halpern should book their pictures. The appearance of the KINE. representative on the scene suggested a new angle of approach.

"HERE'S an idea, Percy," exclaimed Mr. Cowan, taking a contract from his pocket. "Have your photograph taken in the act of signing this contract and send the photos to the Press. You'd get some good publicity." But Percy was adamant.

THE STROLLER.

## HOT FROM U.S.

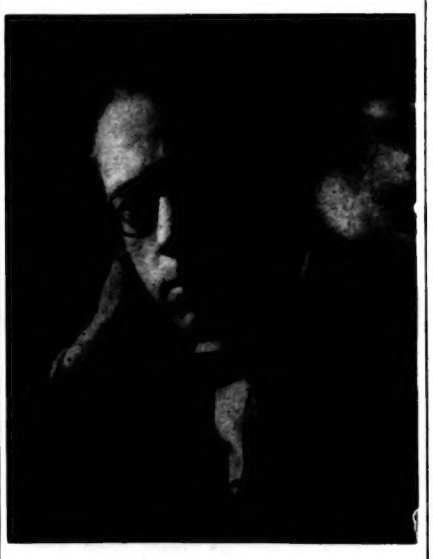
***KINE. New York Cable from Motion Picture Daily***

***U.A. HAS resigned from M.P.P.D.A. over a difference of policy.***

***UNEXPECTED agreement ends nation wide strike threat by stage hand and actor unions.***

***WALTER S. THOMPSON is named chief censor for Canada; L. Clare Moyer, film censor.***

***TICKET TAX in U.S. is $19,470,801 for the year, a loss of a million from previous year.***



FRANK TILLEY

# CLOSE-UPS

By

**Screencomber**

### DECENT CHAP—OUR ED. !

ONE would have thought, or at least this one would, that with advertisements, at the time of writing, amounting to one page or something, one would have been permitted to write one's frankest column to date. I am all for blackmail in advertising and should dearly love to reveal some of the dirt one picks up around one's favourite hostelries. When one's Editor, approached in the matter, turns out to be a frightfully decent cove, who points out that just because the renter fellows are not advertising it still is hardly cricket to pick on them, one is stumped, as it were.

Otherwise one could have given one the facts about that dirty deal handed out to —— and one might even reveal, as this one had intended doing, upon whom one based one's character, "Wart Winkleheim."

Although, on second thoughts, one realises that this revelation might have been a tactical error, because there are many in the Trade living in a fool's paradise, firmly believing, and gloating in the belief, that this particularly obnoxious character has their own boss or sales chief as its inspiration.

### OUR TRAVELLING AD. CHIEF

WITH such a frightfully decent cricket-playing cove for Editor it is useless to argue. One can point out that ads. aren't worth while, anyhow, for by the time one's advertisement manager has taken a dining car express to Bournemouth to pick up a quarter-page there, chartered a fast-speed-boat to Torquay to gather in a half-page there, hired a high-powered car to race to North Wales to collect an eighth of a page there, flown up to Scotland to be told that they've been thinking it over and they have decided they were a little rash in suggesting they could afford a sixteenth of a page, and then travelling back by first-class sleeper, in time to find that the paper went to press the previous day, one can still point out that there is not much profit left, though with such a fearfully decent chap of an Editor, it cuts no ice.

### CRISIS NEWS

THE tense situation along the Oxford Street Corridor continues to cause anxiety in diplomatic and dipsomaniatic circles. Herr Screencomber now appears to be firmly entrenched at the Black Horse, and the situation was further aggravated during the week when news reached the Furore that the Wheatsheaf, some yards to the north, opened at 11 o'clock instead of the usual 11.30.

Meanwhile, the Furore's Filthy Shirts have been showing great activity along the northern side of the Corridor. "The Furore has thrown up a vast network of fortifications," said Dr. Globules, his propaganda chief; "in fact, last night around closing time the Furore threw up almost everything, his job and his friends included. 'I'm sick of it all,' he said."

The new Ziegfield Line or Marx Bros. Wall, as it has been called, is claimed to be invulnerable. Made of a composition of bits of broken bottles, tarred rope, string, cardboard boxes and orange peel, the Wall is capable of withstanding anything.

"Standing on this invincible line of fortification," said the Furore last week, "I defy all comers to break through."

An unfortunate incident marred the opening ceremony when Herr Screencomber hiccuped and the fortifications gave way beneath his feet, causing him to fall through on to one of his Filthy Shirt Storm Troopers, who was knocked unconscious, not so much by the force of the fall, but by the fact that he was not wearing a gas-mask when Herr Screencomber breathed his apologies for the accident. Herr Screencomber then left the fortification for fortification at a near-by tavern.

### GENERAL BORING SPEAKS

FIELD - MARSHAL BORING, Herr Screencomber's War Chief, speaking in a broadcast from a brewery somewhere in the heart of London, said: "Last year our leader stated categorically that the George was his last teetotal claim on Wardour Street. Our Furore has adhered strictly to that claim. We are ready to talk peace, because we want a piece of this, a piece of that, and a piece of that and that. It is up to our enemies to state when they want a Peace Conference called, then we can tell them exactly what pieces we want.

"The Wheatsheaf, because of its unique position and the fact that it opens a full half hour before any of the other houses in the district, is vital to the thirsts of our Furore and our Storm Troopers. I have no objection to our enemies scattering their ridiculous propaganda pamphlets around our bars but let them throw one bottle or upset one glass of beer belonging to a single Filthy Shirt, and woe betide them."

*Note*: It is reported that the picture widely published in the Press, showing Herr Screencomber outside the Black Horse is a fake. For one thing a clock in the background clearly shows that it is opening time, and it is doubtful whether the Furore would be seen outside at such an hour, unless he had brought his tankard with him—THE FURORE IS NOT CARRYING HIS TANKARD!

## The Trade's Fight for Reopening

# 1,600 KINEMAS ARE STILL CLOSED

## Permits for Neutral and Reception Areas

### SWIFT RESPONSE TO PUBLIC DEMAND

**THANKS to the quick appreciation of the Home Office to a nation-wide demand, and no less to the very able presentation of the facts by a Trade delegation last week, a great majority of kinemas received permission to reopen on Saturday last.**

The ban was lifted from all neutral and receiving areas, leaving only the evacuation areas, specified below, remaining dark. As to these there is a strong hope that the right to reopen will be granted, but at the moment of writing the Industry is well pleased at the measure of success it achieved within a week of the suspension. Altogether, we calculate, about 1,600 houses are still closed.

An influential and representative meeting of the Trade was arranged for Wednesday last at the C.E.A. headquarters, under the chairmanship of E. J. Hinge, and after a comprehensive survey of the position a line of policy was laid down and a deputation was appointed to wait on the Home Office.

The members of this body were: E. J. Hinge, D. E. Griffiths, Oscar Deutsch, A. W. Jarratt, A. B. King, E. Lightfoot, S. Eckman, H. P. E. Mears, and they reported later in the day that they had been most cordially and sympathetically received by Sir Alexander Maxwell, of the Home Office, and Sir Philip Game, Chief Commissioner of Police.

Before their visit to the Home Office, the members of the deputation, together with the rest of the committee, had met at lunch Sir Joseph Ball, director of Film Publicity to the Ministry of Information, with whom they conferred as to policy and procedure. The value of these preliminary discussions is proved by their success, and the willingness ofth e Home Office chiefs to consider the Trade's point of view is indicated by the hint that they would have sought contact with the Industry's leaders had not the latter taken the initiative.

It is no secret that the Government regards as highly important the work of the screen in the field of propaganda, and not only recognises the value of the newsreels in connection with this, but also realises that these enterprises, however essential, in showing abroad British points of view, can obviously not function unless they were conducted on commercial lines and distributed throughout this country.

It was understood that it would be disastrous if a number of kinemas were to go out of existence, and the disbanding of staffs both in the kinemas and in the studios was a process which ought to be avoided.

The hour at which the kinemas were to be closed was set at 10 p.m. by the Home Secretary's order, which was made on Friday evening. This was regarded as a welcome concession by the Industry. In all cases, of course, reopening is subject to the acceptance of the special local conditions laid down by the Chief Constables of the various districts.

### No Immediate Prospect in Edinburgh

Edinburgh Section comprises both evacuation and receiving areas, but while houses in the latter areas are hopeful of an early relaxation of the closing order it is rather feared that Edinburgh kinemas may be among the last to reopen.

Labour councillors have been particularly pressing as to the prospects, but in the meantime all that the Chief Constable will say is that there is "no immediate prospect of reopening.

Councillor J. R. Poole, of the Synod Hall and Roxy, Edinburgh, has been appointed one of five Deputy Chief Air Raid Wardens (Advisory) for the city, with jurisdiction over six of the city wards.

### The Position in Sheffield and Rotherham

Coun. Harold S. Gent, chairman of the Sheffield C.E.A., told the KINE. that the Emergency Committee had learned that so far as Sheffield and Rotherham were concerned no kinemas could be reopened, and he did not know when the position would be altered. However, reports had been received that kinemas in Doncaster and the West Riding could be reopened, with certain restrictions, until 10 p.m.

### How Closure Order Affects Birmingham

In the districts adjoining Birmingham, few kinemas, although in neutral areas, reopened last week-end. This was the result of the decision of the Chief Constable of Warwickshire to refuse permission on the grounds that the areas were too near the city of Birmingham. The houses so affected were the Empress and Odeon, Sutton Coldfield; the Olton Cinema, Olton; Odeon Theatre, Shirley; Solihull Picture House, Solihull.

## Areas in Which They Are Closed

ENGLAND AND WALES.

Birkenhead C.B., Wallasey C.B., Runcorn U.D., Chester R.D., Runcorn R.D., Derby C.B., Gateshead C.B., S. Shields C.B., Sunderland C.B., W. Hartlepool, Hartlepool B., Jarrow B., Felling U.D., Hebburn U.D., Whickham U.D.

East Ham C.B., West Ham C.B., Barking B., Chingford B., Dagenham B., Ilford B., Leyton B., Walthamstow B., Wanstead and Woodford B.

Hornchurch U.D., Thurrock U.D., Waltham Holy Cross U.D.

Bexley B., Chatham B., Dartford B., Erith B., Gillingham B., Gravesend B., Rochester B., Crayford U.D., Northfleet U.D., Swanscombe U.D.

Bootle C.B., Liverpool C.B., Manchester C.B., Salford C.B., Crosby B., Stretford B., Widnes B., Litherland U.D., Whiston R.D., Warrington R.D.

Grimsby C.B., Cleethorpes.

The County of London, including the following Metropolitan Boroughs:—

Battersea, Bermondsey, Bethnal Green, Camberwell, Chelsea, Deptford, Finsbury, Fulham, Greenwich, Hackney, Hammersmith, Hampstead, Holborn, Islington, Kensington, Lambeth, Lewisham, Paddington, Poplar, St. Marylebone, St. Pancras, Shoreditch, Southwark, Stepney, Stoke Newington, Wandsworth, Westminster, City of, Woolwich.

Acton B., Brentford and Chiswick B., Ealing B., Edmonton B., Hornsey B., Tottenham B., Willesden B., Wood Green B., Enfield U.D.

Croydon C.B., Barnes B., Mitcham B., Wimbledon B., Merton and Morden U.D.

Newcastle C.B., Tynemouth C.B., Wallsend B., Nottingham C.B.

Portsmouth C.B., Southampton C.B., Gosport B.

Smethwick C.B., Walsall C.B., West Bromwich C.B., Birmingham C.B., Coventry C.B., Oldbury B.

Hull C.B., Middlesbrough C.B.

Bradford C.B., Leeds C.B.

Rotherham C.B., Sheffield C.B.

U.D.—Urban District; C.B.—County Borough; B.—Borough; R.D. Rural District.

SCOTLAND.

Edinburgh, Glasgow, Dundee, Clydebank, Dunfermline.

## Partner to Friese-Greene Dead

Frederick William Simpson, whose death has occurred at Bristol at the age of 76, was an early partner of William Friese-Greene, with whom he became associated in the early 'eighties.

# Another Deputation to H.O.

### COMPLAINTS OF MANY ANOMALIES

THE Cinematograph Exhibitors' Association, in an official statement on Monday, announced that a deputation of the film Trade would wait on the Home Office on Wednesday afternoon to press for the opening of the remainder of the kinemas.

The statement added: "An important point, which greatly impressed the Home Office when a deputation attended last Wednesday, was the question of having to dispense with staff.

"Those kinemas still closed have been asked to hold their hand in this respect, but if they find themselves no nearer opening by the end of the week they will be forced, having no income, to disperse their staffs.

"There are also many anomalies in the present opening scheme, kinemas still being closed in areas in which others have been allowed to reopen.

"Following the week-end experience, it is felt that there is need for readjustment of areas in which the ban remains, so that people on the fringe of those areas may be better served.

"In Bexley, two kinemas are in a reception area and four are in a neutral area, yet none is allowed to open. Beckenham and Penge are open, but Croydon is closed.

"The reopening of kinemas is regarded by the Cinematograph Exhibitors' Association as the most popular action yet taken by the Home Office, and it is anticipated that next Wednesday's deputation may succeed in obtaining general opening in all areas."

## LONDON C.E.A.'s APPEAL TO L.C.C.

### Told Decision Rests with Government

Arthur Moss, chairman of the London and Home Counties branch, led a deputation to the London County Council to urge the desirability of the reopening of the kinemas in the London area.

It is understood that Herbert Morrison, M.P., the leader of the London County Council, received the views of the deputation very sympathetically, but it was pointed out that the reopening of kinemas was a matter for the Home Office.

Arthur Moss, general manager of A.B.C., told the KINE. that the popularity of the Government decision to reopen kinemas was never in doubt. Attendances in all situations were excellent, notwithstanding the fact that it was necessary to put on, in many cases, a stand-by programme.

It is obvious, Mr. Moss added, that the kinemas have a very considerable function to discharge during these war days by keeping up the morale of the population.

"The time between the Government decision and the opening of kinemas was too short to permit of widespread advertising, but nevertheless queues had assembled at many of our houses before the hour of opening. Attendances increased on Sunday and the following days," he said.

## Threat of Dismissals in Liverpool

About 150 kinemas in the evacuated areas of Liverpool and district are still closed. This is costing the owners concerned large sums per week in wages alone. Unless there is an early prospect of definite guidance from the Home Office, dismissals of the remainder of staffs are likely.

North-Western branch of the C.E.A. has made representations to the local authorities.

*A scene from M-G-M's great spectacular fantasy WIZARD OF OZ, depicting Bert Lahr, Jack Haley, Judy Garland, and Ray Bolger in their characteristic leading roles*

# Columbia's Big Group of Topical Releases

## "SPY IN BLACK" LEADS THE WAY

### Outstanding Subjects with War-time Themes

Columbia's current release—"Q Planes"—heralds a succession of releases, each of which is of vitally topical interest.

Within the next few weeks, Columbia releases include "The Spy in Black," "Smashing the Spy Ring," "Trapped in the Sky," and "Flight to Fame," all with outstanding public appeal in view of present-day happenings.

The activities of U-boats have given special interest to "The Spy in Black," for in this film Conrad Veidt plays the part of a U-boat commander who is instructed to spy out the movements of the British Fleet. Just prior to the outbreak of war, "The Spy in Black" set up big records in a four-weeks' engagement at the Odeon Theatre, Leicester Square, and its success, on release, seems assured.

"Q Planes," Columbia's first British super, has registered big figures at every situation it has played to date, and this picture, with its novel theme of the outwitting, by an umbrella-carrying Government agent, of enemy spies, who are bringing down British planes by means of a powerful radio ray, seems set for big records.

Some such similar theme motivates the story of "Flight to Fame," a Hollywood production, with Charles Farrell and Jacqueline Wells co-starred. In this film, an electric death ray is employed which, it is stated, can melt any metal target in mid-air. The claims of a rival inventor who stops at nothing—and sabotage, leading to crashing of planes—build up to the thrilling climax of this picture, which is another guaranteed box-office attraction.

The title alone of "Smashing the Spy Ring" should prove a popular draw. Ralph Bellamy is the Government investigator who, aided by Fay Wray, captures the spy-ring, headed by Walter Kingsford, in one long sequence of thrilling situations.

"Trapped in the Sky" is another thriller, dealing with the invention of a revolutionary electric bombing plane and Jack Holt's activities in safeguarding its secrets from the machinations of spies.

All these films were highly acclaimed at their recent Trade showings, and their box-office value has been considerably enhanced in view of their outstanding topicality.

**"Q PLANES" SUCCESS**

*Laurence Olivier and Valerie Hobson in a scene from Columbia's first British Super Q PLANES, which is now being screened to capacity audiences in London and the provinces*

# LONDON TRADE SHOW DIARY

### *"Professor Mamlock" (Unity) at Regal, Golders Green, on Sept. 19, at 11.15 a.m.*

**Cast:** S. Mezhinski, E. Nikitina, O. Zhakov, V. Chesnokov, N. Shaternikova, P. Kirillov, T. Guretskaya. **Directors:** Adolf Minkin and H. Rappoport. **Cert. "A."—London.**

Professor Mamlock is the famous head of a large German clinic in the early months of 1933. His son Rolf is a promising medical student, but very politically minded. The Professor is furious when he realises that Rolf is neglecting his studies for politics and when Rolf goes out to help his friends after the Reichstag fire, he is forbidden to come home again. Dr. Hellpach, one of the Professor's senior assistants, is an ardent Nazi, and Inge, a student nurse, is also an enthusiast about the Nazi programme. Inge and Rolf are very much in love, but political differences threaten to split up their friendship.

After the Nazi success at the elections Professor Mamlock is replaced by Hellpach because Mamlock is a Jew, although he was wounded and decorated for bravery in the war. He refuses to leave the clinic, saying that politics have no place in the hospital and is promptly removed by force and paraded through the streets, labelled "Jude" and jeered at by the crowds. Almost at once the Nazis come back for him—one of their chiefs needs an immediate operation and demands that Professor Mamlock, who is famous for his skill as a surgeon, should do it. The Professor is rushed back to hospital with apologies and excuses for his ill-treatment, but as soon as the operation is over Hellpach sees to it that he is removed again. Under threat of expulsion, he forces doctors and nurses to sign a petition asking him to resign. Deserted by everybody, Professor Mamlock tries to kill himself with the revolver given him for bravery during the war.

Meanwhile, Rolf and his friend Ernst are arrested for working secretly on an anti-Nazi newspaper. They are taken to prison and beaten and are sent off to a concentration camp. On the way their friends organise their escape, but Ernst is wounded in the leg. They manage to get to the clinic where Inge hides them. The Mamlock incident has turned her against Hellpach and "the Party." Unfortunately, a gardener sees the refugees climbing through a window and guards rush to surround the hospital. The two boys and Inge escape through the roof, but the Professor, who is recovering from his gunshot, comes out on to the balcony and makes a great speech to the assembled Nazis below, demanding where are they leading Germany? An infuriated officer gives an order and the Professor is shot down by machine-gun fire in full view of the crowds waiting in a queue for milk.

The film ends with a powerful plea by Mamlock, just before he is shot, for a world protest against the barbarism and inhumanity of his country's present regime.


**TRADE SHOW**

*of THE Topical Film*

**PROFESSOR MAMLOCK**

*"The most virulent anti-Nazi film ever made."*
*"Daily Express," August 29th, 1939.*

*at the*

**REGAL CINEMA**
**Golders Green, London, N.W.11**

*on*

**Tuesday, September 19**
**at 11.15 a.m.**

**UNITY FILMS, LTD.,**
"Greenbanks," Chichester Drive,
SALTDEAN, SUSSEX.

*Telephone:* ROTTINGDEAN 9349.


*TRADE FINANCE*

## Spalding P.H. Dividend

### DIRECTORS' ECONOMY MOVE

A dividend of 2½ per cent. was declared at the annual meeting of the shareholders of the Spalding Picture House, Ltd., when G. Aspland Howden (managing director) presided.

The report and accounts for the year ended June 30 showed a balance in the appropriation account of £6,963 10s. 5d., which, after payment of income-tax and allowing for the loss on the sale of the Prince's Cinema, left a balance of £5,027 8s. 5d., out of which the directors recommended a dividend of 2½ per cent. on the issued shares of the company.

Submitting the report, Mr. Howden said it was not so good as they anticipated, but they had to take into consideration certain circumstances during the year. They had the crisis last year, which affected them for two months, and then later there was the abnormally severe weather in the winter which kept people at home.

During the first six months of the financial year they showed only a very small profit, but there was an increase in the next six months, and the position was still improving. Mr. Howden spoke of the efforts at economising in various directions, and said that under all the circumstances the directors felt that they would not be justified in recommending a dividend of more than 2½ per cent.

Questions were asked by Mr. H. Seymour in regard to reduction of expenses, and Mr. French, in reply, gave instances of economy, one being that the directors had voluntarily reduced their fees.

**INCREASES OF CAPITAL**

The nominal capital of Bramlins, Ltd., film producers, etc., 3-5, Burlington Gardens, W.1, has been increased by the addition of £400 beyond the registered capital of £200. The additional capital is divided into 400 10 per cent. preference shares of £1 each.

## The KINE'S WAR-TIME DIRECTORY SERVICE

**CONTINUING our Directory Service inaugurated at the beginning of hostilities we print below further details in connection with evacuation of staffs and certain departments by various Trade firms.**

### W.E. Concentrates at Cricklewood

P. L. Palmerton, managing director of Western Electric, announces that Western Electric, in order to meet the needs of the present emergency, has completed the temporary removal of its headquarters' organisation to the new plant at Cricklewood, and that, subject to the exigencies of the situation, will direct its full resources towards carrying on its usual facilities to the motion picture Industry. Executive personnel previously located at Bush House is now centralised, together with the Technical and Operating Departments at Cricklewood.

### U.A. Publicity Accessories as Usual

Until further notice, the poster and accessories department of United Artists will continue to operate at 8-9, Carlisle Street, London, W.1. All orders for posters, stills and publicity accessories should be sent there and stills, etc., should be returned there. Telephone No.: Gerrard 9090.

### Kodak Sales Transferred to Harrow

Kodak, Ltd., announces that as from Tuesday, September 12, the motion picture film sales and technical service department will operate from Kodak, Ltd., Harrow. Telephone No.: Harrow 4380.

All orders and communications should be sent direct to the above address until further notice.

### Renters' New Midland Address

M-G-M's Midland branch in Smallbrook Street, Birmingham, has been temporarily evacuated to North Mead House, Station Road, Solihull. Milton Jones, Midland manager of Warner Bros., is also using these premises as film vaults, but the week-end found him and his staff still carrying on at Severn House, John Bright Street, Birmingham.

**Arnold-Lacy Co., Ltd.,** c/o "Glyndon," Blackmoor, near Wellington, Somerset.
**A. R. Shipman and S. S. King.**—No change.
**Association of Cine-Technicians,** 9, Bromefield, Stanmore, Middlesex.—Edgware 3119.
**Associated British** (London Branch Office), Film House, Wardour Street, W.1.—Gerrard 4314.
**Ben Jay,** Cinema de Luxe, Hastings.—Hastings 903.
**British Fine Arts Pictures, Ltd.,** "Lyncourt," Corkran Road, Surbiton, Surrey.
**Davis' Theatre (Croydon), Ltd.,** Davis' Theatre, 69, High Street, Croydon, Surrey.—Croydon 3156.
**Dufay-Chrome, Ltd.,** Rythe Works, Portsmouth Road, Thames Ditton.—Emberbrook 2350.
**E. J. Day and Co., Ltd.,** 10-16, Rathbone Street, W.1.—Museum 7443-4-5—7859.
**Eric Streiltz,** Appletree Cottage, Broomfield Park, Sunningdale, Berks.—Ascot 492.
**E. T. Carr,** Crawford Lodge, Orch Hill Avenue, Gerrards Cross.—Gerrards Cross 2520.
**Film Transport** (London Headquarters), Fairfield House, Glebe Road, Willesden. Willesden 7181.
**Gaumont-British Picture Corp., Ltd.** (Engineers Department), Bishopsford Road, Morden, Surrey.—Mitcham 2414.
**Jack Smart,** Yorkshire representative, K.R.S., c/o 20th Century-Fox, 54, Aire Street, Leeds, 2.—Leeds 29651.
**Kessex Cinemas, Ltd.; Eastern Cinemas (G.C.F.), Ltd.,** Capitol Cinema, London Road, St. Albans.—St. Albans 888.
**Leon Goodman Displays.**—No change.
**Lou Morris,** Regal Cinema, New Zealand Avenue, Walton-on-Thames. — Walton-on-Thames 2020.
**London and District Cinemas, Ltd.,** Capitol Cinema, Church Street, Epsom, Surrey.—Epsom 9876.
**Messrs. Al Parker, Jackson and Davis, Ltd.,** 60, South Audley Street, W.1.—Mayfair 5932.
**Paramount** (Publicity Department), Plaza Cinema (5th Floor).—Whitehall 0144, Extension 2.
**S.M. Super Cinemas, Ltd.,** Luxor Theatre, Hemel Hempstead, Herts.—Hemel Hempstead 36.
**Taylor, Taylor, Hobson,** 51, Lawrence Gardens, Mill Hill, N.W.7.
**United Artists** (Poster and Accessories Dept.).—No change: 8-9, Carlisle Street, W.1.—Gerrard 9090.
**Walturdaw Cinema Supply Co., Ltd.,** 3, Saxon Avenue, Crumpsall, Manchester.
**Western Electric Co.,** Coles Green Road, North Circular Road, N.W.2.—Gladstone 5401.
**Winads, Ltd.,** 3, Keynsham Bridge, High Street, Cheltenham, Glos.

After Office Hours:—

**E. A. Jones.**—Pollards 4242.
**F. J. Humphrey.**—Livingstone 3[illegible].
**L. W. Henton.**—Ewell (Surrey) 2[illegible].
**R. E. Pulman.**—Gipsy Hill 0910.
**R. T. Dealey.**—Prospect 4749.

# C.E.A. Branches' War Time Questions

CHAS. CLARKE

## RATING AND LIGHTING CHARGES DURING CLOSURE

## Portsmouth Makes Application for Exemption

**THE position in regard to rating and lighting charges while kinemas were enforced to close was discussed by the Portsmouth branch of the C.E.A. on September 6, when an Emergency Sub-committee was appointed to deal with the question of reopening.**

**Chas. Clarke presided in the absence of the chairman, Coun. H. P. E. Mears, on official duties.**

In a letter dealing with the general situation, Coun. Mears mentioned that members in the Bournemouth district had agreed between themselves not to engage one another's staffs, except by mutual consent. He suggested that Portsmouth members would be well advised to follow this example and to start the instruction of women operators.

In a letter dealing with the general situation, Coun. MEARS mentioned that members in the Bournemouth district had agreed between themselves not to engage one another's staffs, except by mutual consent. He suggested that Portsmouth members would be well advised to follow this example and to start the instruction of women operators.

In view of the present situation, no action was taken on the General Council's recommendation, arising out of the summer conference, that technical courses should be arranged for operators.

### Operators Enlisted

Serious consideration, however, was given to a later letter from the General Secretary (W. R. Fuller) as to filling the places of operators called up, and the suggestion that their places might be filled with women.

Mr. CLARKE said that if any of their operators had sisters and would train them to take their places while they were away he thought this would be an excellent scheme. He presumed that most of them would be retaining a skeleton staff as long as they could, and they should get that staff to pass on their knowledge to the women and to boys from 16 to 18, because they certainly hoped to have the opportunity of reopening.

Mr. CLARKE said it might be suggested to the General Council that they might form a register or pool of operators who might be transferred from places where they were not allowed to open to places where the kinemas could open until things found their level.

### Machinery for Reopening

Arising out of other correspondence from headquarters, the Secretary (A. DANIELS) stated that he had circularised all members in conformity with the instructions received in regard to the position of staffs of closed theatres, and the automatic re-setting of playing dates. On reopening, kinemas in the south were asked to contact Frank Hill, K.R.S., 30, Old Compton Street, W.1, at once.

The CHAIRMAN said they should keep the films they had in their kinemas, and when they reopened they would carry on with the same films.

### The Area Convener

Mr. DANIELS stated that on the question of reopening, the only information he had came to him as convener for the Sussex and Kent areas, and he had nothing to do with his own association members at Portsmouth. Kent was a long way away and he thought it would have been more sensible for him to have been appointed for the Portsmouth branch area instead.

It was decided to ask Mr. Fuller to try and arrange the transfer of the areas accordingly.

### Who Gives the Word?

The information given to the branch was that the local authorities were appointing controllers and those controllers would be the sole dictators as to whether the kinemas were reopened or not.

C. B. FOWLIE stated, however, that the controller for Portsmouth was the Commander-in-Chief, whose authority extended over a very wide area.

### Emergency Committee

F. B. B. BLAKE proposed that an Emergency Committee be appointed to act for Portsmouth, and this was seconded by E. V. GLENISTER and carried.

Mr. Clarke, Coun. Spickernell, Mr. Blake and the Secretary were appointed

### Rating Suspension

Mr. BLAKE stated that he had notified the rating officer that it was proposed to apply for exemption from rates during the period of closing, but he had been informed that that was a matter for the Government.

The CHAIRMAN said that he put this point to the Theatrical Managers' Association last May. They were the only industry compelled to close down completely. Heavy liabilities were incurred for general rates and in respect of the kilowattage charges for electricity. If they were not allowed to trade they could not pay. There should be a cancellation of payment while they were forcibly closed, but he was informed that the Home Office was the only authority who could give a ruling on the matter.

S. H. PARSONS proposed that as from the date of closure the council be asked to suspend the kilowatt charge for electricity and to base the charges on the current unit rate; this was carried.

### Reduced Consumption

Mr. FOWLIE added that an important point to remember when they reopened was that they would only be allowed 75 per cent. of their previous consumption, and the kilowatt charge should also be reduced accordingly.

The CHAIRMAN said there were many other things also to be thought of, including their contracts for neon lighting and the screen services during the period of closing. With regard to the servicing equipment he was making no change, because they had got to keep their sets in order.

### No Sunday Adjustment

The SECRETARY reported that he had written to the Watch Committee regarding the revision of the time at which the Sunday performances had been allowed to commence, but had received a reply from the Town Clerk that the committee had taken no action in the matter.

### A Southsea Change

It was reported that the Scala, Elm Grove, Southsea, had been taken over by the Basingham Subsidiary Properties, Ltd., 75-77, Shaftesbury Avenue, London, and that Horace Handford had been nominated as the member.

## Leeds (Banned Area) Appeals for Reopening

C. P. METCALFE

### KINEMAS CLOSED IN SAFETY ZONE

**STRONG comments on the urgent desirability of reopening kinemas at the earliest moment were uttered by C. P. Metcalfe and others at a crowded meeting of the Leeds branch of the C.E.A. on Friday, previous, of course, to the Government decision to permit the opening of kinemas in neutral and reception areas.**

Mr. METCALFE declared: "It seems absurd to close kinemas in towns to which children are being evacuated as safety zones. Harrogate is a case in point." He went on to say that he could not see how the danger of congestion in kinemas could be put forward when there were other places such as public-houses and big chain stores to which people were resorting in large numbers. There was always the possibility of some people emerging into the streets from places hardly in the best of condition to act in an emergency. In kinemas they were assured of well-trained staffs and ample exits and full co-operation, and perfect conduct could be expected from those who stepped out into the streets after a few hours' relaxation in a kinema.

Emphasis on the invaluable service the kinemas must render in keeping up the spirits of the people was the general keynote, and finally a resolution, framed by C. P. Metcalfe, was carried unanimously to the effect that:—

"This meeting of Yorkshire exhibitors requests the head office of the C.E.A. to immediately contact the Home Office with a view to having instructions issued by the Home Office to Regional Commissioners and police authorities that they may permit kinemas to reopen."

Mr. HOPKINS thought that the representatives of the Trade in Leeds and other places in the district should immediately take it upon themselves to find out what the official ideas were on the subject of the payment of rates during the closure period.

Mr. HOBSON: What about the payment for talkie apparatus? Is that suspended?

Mr. METCALFE: There are a lot of points involved, but the first thing is to see when we can reopen and to make provision for it. When permission was given for reopening they would commence with the films they should have played on September 4, but if they opened in a split week they would have to get emergency programmes so that they could start with a straight-edge at the commencement of a full week with the programme originally scheduled for September 4. They should not delay communication with Jack Smart, the K.R.S. convener for the district, as soon as their permission was granted.

### Fire Equipment

A discussion then ensued on the protection of kinemas from incendiary bombs and the best methods of blacking-out, the need of continuous fire drills and the provision of fire-fighting equipment, which have been the subject of various C.E.A. communications and have been fully printed in the KINE.

J. GOLDSTONE suggested that it might be advantageous to make purchases collectively, and he thought that a committee of the branch might be set up to deal with this in order to facilitate supply and delivery.

Mr. PRENDERGAST said he would like to think that was so, but local authorities themselves were apparently finding difficulty in getting supplies.

### Carbon Supplies

JOE JESSON asked if the Association was doing anything to maintain the supply of carbons.

Mr. METCALFE said he could not think that there was any fear at all of interfering with kinema supplies. All the C.E.A. had done was to make arrangements with Ship Carbons for a further five years.

### A.R.P. Co-operation

During the discussion of A.R.P. it was mentioned that some kinemas in Leeds and district were being utilised, and it was suggested that more co-operation in this connection would be of mutual advantage both to kinemas and the A.R.P. service.

Mr. TAYLOR (Regal, Crossgates) thought the Auxiliary Fire Services might also be approached.

Mr. METCALFE commented that if seventy kinemas were used as A.R.P. stations everybody would know just where to look for them, whereas at the moment many of the addresses given for A.R.P. stations could only be found with difficulty.

Mr. PRENDERGAST said they ought to stress the fact, too, that many kinemas were so constructed that they were as safe as most places.

### Staff Training

The training of kinema staffs was discussed. Some members pointed out that their staffs had been trained but were now devoted mainly to A.R.P. work.

Mr. RUSH referred to the communication on the subject of training female operators.

Mr. METCALFE said that L. Mannix, of the Regent, Leeds, was prepared to form classes and arrange for the necessary training of female operators if they were required. Due thanks of the branch were extended to Mr. Mannix.

## *POLICE IN CHARGE OF BLACK-OUT ARRANGEMENTS*

### *Answer to Bristol Problem*

Previous to an emergency meeting at the Chamber of Commerce, on Saturday morning, the chairman of the Bristol branch, F. G. W. Chamberlain, interviewed the Chief Constable of the city, and on his arrival at the meeting he informed members of the condition with which they had to comply for reopening.

After hearing where G. H. Blackburn said they should get some responsible person to approve of the lighting arrangements so that they would not be subject to unnecessary interference from air raid wardens and special constables who might have different ideas as to what was effective screening of lights, the Chairman said if they had any difficulty in that way they should apply to the superintendent of police of their division for approval.

The question of co-operative advertising during the war was raised by E. R. Williams, who suggested that all the kinemas in the city should agree or take the same amount of newspaper space and that the announcements should appear in alphabetical order.

Following a discussion, A. B. Atkinson moved an amendment that advertising should be carried on as usual for the present, but that a meeting should be called to consider the matter, and in the meantime the representatives of the circuits should get in touch with their head offices and ascertain if they would support a scheme of combined advertising as suggested. K. H. Guscott seconded this, which was carried unanimously.

The question was raised as to what action should be taken if in the event of an air raid patrons left the kinema and asked for the return of their money. It was agreed that the best plan to adopt would be to grant readmission on the presentation of their half-ticket, and that a notice should be exhibited asking patrons to keep the half of their admission ticket.

## Manchester Complains of Great Hardship

### URGENT NEED FOR CONSIDERATION OF REOPENING

STRENUOUS efforts are being made by exhibitors in Lancashire to persuade the authorities to permit the reopening of kinemas. Meetings have been held of exhibitors in the various towns covered by the Manchester branch C.E.A. At Manchester a meeting of the Manchester and Salford Committee of the Manchester branch C.E.A. was held at the Gaumont on Thursday afternoon, L. Lewis (A.B.C.) presided. Ald. J. Toole attended.

At the close of the meeting, the members went over to the central police offices, where a deputation was received by the A.R.P. Committee. Alderman J. Toole introduced the deputation, which comprised C. Littler (secretary, Manchester Branch, C.E.A.), J. Mather (vice-chairman), and Councillor B. Vivante.

Alderman Toole, who presented the case on behalf of the entertainment interests, told the A.R.P. Committee that the closing of places of entertainment imposed a great hardship on the Industry. He said:—

"We are convinced now that a situation has arisen in which immediate consideration should be given to the question of reopening. There is not only a great public demand for entertainment, but the effect upon the Industry is such that thousands of people are faced with severe hardship.

"In this city alone the loss of revenue by the entertainment industry is colossal, and, apart from this, the Industry has to face the serious question of overhead charges.

"There must be thousands of people in this city who find themselves now with no distraction from the thought of the horrors of war. It will be a great improvement in the mental condition of the community if they were, with proper safeguards, allowed to find some kind of what was pre-war normal entertainment.

"Manchester is a leading city—and we feel that the moral support you could give by requesting the Home Office to give immediate consideration to the claims we are making would go a very long way towards general reopening throughout the country.

"We are convinced that there is a great public demand for entertainment facilities, in addition to which many feel that it will be no small contribution towards keeping up the spirit of the people in these dreadful days.

For over an hour the deputation discussed the position with the A.R.P. Committee.

Ald. Toole afterwards told the Press: The committee are very sympathetic and recognise the great hardship imposed on people in the entertainment industry as well as the effect of the closing of prices of entertainment on the morale of the community."

The final decision, however, rested with the Home Office.

## Leeds Air Raid Conveners

Representatives for defined sections in the territory to report to E. M. Rush, the branch secretary, in case of air raids were appointed.

Mr. Rush undertook to be personally responsible for Leeds. Conveners in other areas were arranged as follows:—

J. T. Beaumont, Cinema, Longroyd Bridge, Huddersfield (Huddersfield, Slaithwaite, Milnsbridge, Mirfield, Marsden, Holmfirth, Pennistone, Dalton and Golcar).

J. X. Prendergast, Rialto, York (York, Selby, Northallerton, Scarborough, Whitby, Filey, Easingwold, Pickering, Howden, Tadcaster, Hemsley, Leyburn, Wetherby, Acomb and Pocklington).

Mr. Race, Barnsley (Barnsley, Cudworth, Thorne, Darton, Staincross, Grimethorpe and Elsecar).

T. Dalby, Picture House, Castleford (Pontefract, Featherstone, Castleford, Hemsworth, South Elmsall, Normanton, Moorthorpe, South Kirkby, Airedale, Fitzwilliam, Tanshelf and Upton).

E. Freedman, Savoy, Wakefield (Wakefield, Ryhill, Horbury, Ossett and Knottingley).

C. D. Rhodes, Palace, Harrogate (Harrogate, Ripon, Knaresboro').

# COLU

## Business

## HEAD OFFICES: 139 WA

## FILMS CENSORED AND A

**OVERLAND EXPRESS**
**BLONDIE**
**STRANGE CASE OF DR. MEADE**
**MY SON IS A CRIMINAL**
**Q PLANES**
**WHAT A WOMAN!**
**WHISPERING ENEMIES**
**COLORADO TRAIL**
**FRONTIERS OF '49**
**SPY IN BLACK**
**CRIME TAKES A HOLIDAY**
**THE THUNDERING WEST**

**HOMICIDE BUREAU**
**CALIFORNIA FRONTIER**
**WEST OF CHEYENNE**
**LAW OF THE TEXAN**
**THE LITTLE ADVENTURESS**
**LAW OF THE PLAINS**
**NORTH OF SHANGHAI**
**TEXAS STAMPEDE**
**SOUTH OF ARIZONA**
**LONE WOLF'S DAUGHTER**
**RIO GRANDE**
**FLIGHT TO FAME**
**WEST OF SANTA FE**

COLUMBIA PICTURES

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GIRLS SCHOOL
BLONDIE MEETS THE BOSS
SMASHING THE SPY RING
LET US LIVE
YOU CAN'T TAKE IT WITH YOU
ONLY ANGELS HAVE WINGS
ROMANCE OF THE REDWOODS
I AM THE LAW
MISSING DAUGHTERS

GOOD GIRLS GO TO PARIS
21 DAYS
CITY SHADOWS
HIGHWAY PATROL
BLIND ALLEY
OUTSIDE THESE WALLS
REFORMATORY
FREE TO LIVE
THE LADY OBJECTS
JUVENILE COURT
TRAPPED IN THE SKY
FLIGHT INTO NOWHERE
THE GLADIATOR
HIDDEN POWER

## GERRARD 4321

COLUMBIA PICTURES

Bill Holden, as he appears in GOLDEN BOY, a forthcoming Columbia screening

# N. IRELAND'S NEED FOR CENTRAL FILM EXCHANGE

## White Cinema Club's Request to Renters

AT the September meeting of the White Cinema Club President Harry Wilton was in the chair.

Mr. Wilton reviewed the position caused by the crisis, stating that they had been informed by the renting companies that all contracts which had been entered into would be carried out. It was also pleasing to see that in order to facilitate this decision the companies were at once arranging to have film dumps in Northern Ireland. They were deeply grateful to Messrs. Paddy Pounds and Gerry Morrison for their efforts in securing a decision that kinemas could remain open.

Ben Bloomfield, of Comber, voiced the complaints of the provincial members who, he said, were harder hit by the question of charges for carriage on films than Belfast ones, and in addition often got their films in poor condition. The charges for a double feature programme were a great burden. If they had a film exchange in Belfast as the centre for distribution and collection for Northern Ireland it would soon solve the problem.

Several members, both town and country, supported the complaints of Mr. Bloomfield and gave instances where they had booked films for one house and then had to send the film back to some distant part of England. It was then in the next few days returned to Northern Ireland for screening at another house. A central exchange, it was argued, would obviate this and would enable the films to be examined.

It was unanimously decided to write to all major renting companies asking them to consider the question of establishing a clearing house in Belfast for Northern Ireland and also to send a copy of the letter to the K.R.S.

With reference to the work of the Northern Ireland Cinema Conciliation Board it was arranged that at the next meeting of the association a number of delegates would be appointed to represent exhibitors in places with a population of under 10,000 to discuss the wages and conditions at a meeting of the board which would deal with these houses.

Harry Wilton asked to be released from being a delegate and Murray Bass was appointed in his place.

### Kinemas Carry On

Kinemas are carrying on in Northern Ireland and are finding that after the first effects of the black-out that their audiences are on the increase, but that the number of patrons who usually came from a distance by car is falling off.

### Quick Work

As soon as the order was heard over the wireless closing all kinemas, Ferris Pounds and Gerry Morrison, on behalf of the Trade in Northern Ireland, sought interviews with the Government and the Ministry of Home Affairs gave a ruling that the kinemas and theatres could remain open for the present at any rate.

The public was told by huge advertisements approved by the Government in the local papers, the expenses of which were borne by the association.

The Government are also well pleased with the manner in which the Trade is helping A.R.P. and other national work with the free use of screens.

# Coun. W. T. Hodge is J.P. for Birmingham

Coun. William Thomas Hodge, who is immediate past chairman of the Birmingham and Midland branch of the C.E.A. and a member of the Birmingham City Council, is one of the new Justices of the Peace for the city. He is head of the Northfield, Weoley and Rubery kinemas and succeeded Capt. S. W. Clift in the chairmanship of the Birmingham and Midland C.E.A.

Coun. Hodge was associated with the Trade in the days of the silent film, having been interested in the old Bournbrook kinema at Selly Oak. He provided the Northfield district with its first modern picture house in 1929, and is a keen supporter of the Midland C.E.A. Trade Benevolent Fund, of which he is a member of the Committee.

# Protest Against Repeal of Quota Act

## "BRITISH PRODUCTION MUST CONTINUE"

**The suggestion that the Government may consider the advisability of rescinding the quota provision of the Films Act has caused general uneasiness to British producers.**

Although it is admitted that the changed international situation may justify certain modifications of the provision, it is pointed out that any complete suspension would mean the virtual extinction of British film production and the handing over to America of our screens.

Representatives of film producers and employees met at the Board of Trade on Saturday to discuss the position of production during wartime. Further discussions will take place this week.

A meeting of all sections of the British Film Production Industry, including producers, short producers, studio and laboratory owners, was held at the offices of the British Film Production Association on Friday to consider the position of the production industry in view of hostilities.

The meeting was unanimous in its opinion that British production should and must be continued at any cost, and that it would be catastrophic if it were allowed to lapse as occurred previously in the period 1914-18.

"The meeting cannot make it clear enough that any repeal or suspension of the Quota Act would mean the virtual extinction of British film production.

"In the opinion of the meeting 100 per cent. British films are of vital necessity, both nationally and internationally, and would be demanded by the general public.

The meeting view with dismay the suggestion in the Press that the Cinematograph Films Act, 1938, is likely to be suspended during hostilities, and unanimously resolved

**to make immediate representations to the Government asking them to receive a deputation from the British Film Production Association and other bodies represented, for the purpose of stating their views before any definite steps are taken that would be detrimental to British Film Production.**

A small Executive Committee was established and was instructed to deal with current problems, such as the acquisition of studios, retention of key men in studios, etc., etc., this committee to act as an Advisory Body to which H.M. Government could have access on any points.

# DOMINIONS ASKED TO DO THEIR BIT

## Michael Balcon's Vigorous Speech

**A VIGOROUS appeal against the suggested abandonment of the Quota proposals of the Films Act is also made by Michael Balcon, who urges the Government to keep alive film production in this country**

"Rumours have reached me that a repeal of the Quota clauses is being considered; I hope that these are just some more of these war-time rumours and that there is no foundation for them.

**"A repeal of this Act, expressly designed to keep alive this industry, would mean a blow to British film production from which it would take years to recover.**

"I appeal to the Dominions to do their share by playing more and more British films; while theatres are closed over here they can help us enormously by giving us extra outlets. A present preference for British films in the Empire would be on their part a patriotic gesture of far-reaching consequence.

"I appeal to the public—when the kinemas will be reopened—to patronise British films, giving consideration to the difficulties under which they may be made.

"Finally, I appeal to the Government to subsidise as much as possible films of a character which will be of national use at this time."

# RATING REBATES DURING CLOSURE

## Sheffield Application

The War Emergency Committee of the Sheffield C.E.A. have applied to the local rating authorities for rebates in respect of periods when the kinemas are compulsorily closed.

The Committee, comprising Coun. Harold S. Gent (chairman), Donald Craig, S. Kirkham, A. E. Upton, and Arnold R. Favell (secretary), holds a daily meeting to discuss all contingencies arising from the crisis.

F. Horsfall and W. A. Sharpe are working in conjunction with the Committee at Doncaster, and W. C. Harte and Fred V. Morris at Rotherham.

# YES-NO DECISION

Birkenhead Planning Committee has recommended that the amended plan for the erection of a new kinema in Woodchurch Road, opposite Curzon Road, be approved for town planning purposes and disapproved as not complying with the by-laws as regards exits, and that consent to access be refused under the Restriction of Development Act, 1935, on the ground that the traffic arrangements are not satisfactory.

# A.C.T.'s PLEA TO BOARD OF TRADE

## Fears of American Invasion

**A STRONG plea for the retention of the quota provisions of the Films Act is made in a letter from the A.C.T. to the Board of Trade. The danger is explained of the capture during the war of the British Film Markets by Americans unless the protection afforded by the quota is continued.**

It has been brought to our attention that film renters have in mind the acceptance of British productions subject to the continuance of film quota legislation, and that such a contingency will be provided for under the cover of a general war clause. We trust this does not imply that such renters may have been led to understand that there is a possibility of the film quota legislation being repealed.

We feel at the present time that it is more than ever important that the British film Industry should continue to function, and subject to any policy which the Ministry of Information and other Government Departments may pursue, the greatest asset to commercial film production will be an assured market. The quota legislation gives this.

We are very strongly of the opinion that if the quota legislation is repealed it may lead to a repetition of the unfortunate position which arose during the war of 1914-18, when the American film Industry largely captured the British film market—a calamity from which we have only recently begun to recover, and for which recovery the quota legislation is largely responsible.

We are sure the Government does not wish a similar position to occur, and as we are of the opinion that the continuance of the quota legislation is the greatest safeguard against this, we trust that no action will be taken to repeal or amend the Cinematograph Films Act, 1939.

If the Government has such repeal or amendment in mind, we trust this association will be given an opportunity to outline its views to you before a final decision is taken.

# FIRE TRAINING FOR EMPLOYEES

## More Facilities in N. Staffs Area

**AT the last meeting (on August 30) of the North Staffs Branch, J. Barrington presiding, it was decided to ask the chief fire officer of Hanley to extend to all kinemas in the city the facilities for fire training now enjoyed by two houses.**

It was also pointed out that it was desirable that all managers should communicate to the secretary particulars of their staff over thirty years of age, specifying what key-men they would wish to retain, so that this information would be available in any discussions with the authorities if and when any proposals were made for their treatment as being in a reserved occupation.

### Support for S. K. Lewis

A letter from the Birmingham branch asking for support to be given to S. K. Lewis's nomination by that branch for the vice-presidency for the ensuing year was read, and it was resolved that this branch support such nomination.

### Operators' Classes

A communication from head office with regard to the technical courses for operators was read and discussed, and it was resolved that the secretary write to Mr. Fuller to ask if he could be put in touch with the secretary of any near-by branch where this scheme was already in operation so that full details could be communicated to him.

The meeting then closed in order to give time for the sub-committee's meeting with the N.A.T.K.E.

S. W. CLIFT

G. B. KAY

# NAMES *in the* NEWS

## CAPT. CLIFT'S U.S. MISSION G. B. KAY BECOMES HOTEL MANAGER

**Capt. S. W. Clift**, a Birmingham solicitor, who is closely identified with kinema control in Birmingham and district and is an authority on poultry, recently attended the triennial meeting of the World Poultry Science Association at Cleveland, Ohio, U.S.A. At the Washington banquet he acknowledged the inspiring welcome accorded the delegates on behalf of the British Government's National Committee, of which he is chairman. In doing so he said that he was delighted to be able to give an expression from the King, with whom he had had the honour of being invited to dine at Windsor Castle, of how much their Majesties appreciated the magnificent welcome given them by the American nation during their visit. Capt. Clift has done much valuable work for the poultry industry, including the preliminaries leading up to the Poultry Bill. His legal knowledge makes him a particularly useful member both in this respect and in regard to kinema regulations and development.

**William Harvey**, formerly of the Alhambra, Perth, is to succeed Alan S. Mailer as manager of the Playhouse.

Since he left Perth Mr. Harvey has managed the Playhouse Cinema in Inverness.

Alan Mailer has been appointed supervisor of the Northern circuit of the Caledonian Associated Cinemas. He has been in Perth for seven years and has had almost 30 years' experience of the managerial side of the kinema.

### Manchester Renting Change

**C. S. MacGregor**, previously manager of First National's Manchester branch, has been appointed manager of the Manchester branch of Columbia. Mr. MacGregor entered the film Trade in Edinburgh in 1920 through R. C. Buchanan, after being five years in the Army and serving in Egypt and India. Subsequently he joined Wardour Films at Manchester as salesman and eventually transferred to the Newcastle branch as manager. About 1924 he started as an independent renter in Newcastle, but later joined First National.

**J. Mawdsley**, formerly traveller for Warners at Newcastle, has joined Columbia on the West Lancashire territory. Mr. Mawdsley was on the staff of the Manchester branch of First National for sixteen years up to a few weeks ago, when he was transferred to the Warner sales organisation at Newcastle.

**H. B. Harrison**, manager of the Liverpool branch of British Lion, is now working with a skeleton staff. Ronald Sydney, traveller, has joined up in the R.A.M.C. Miss L. Rutledge, Mr. Harrison's secretary, is now doing service with the women's section of the R.A.F. British Lion's dispatch manager, T. McManus, has enrolled in the Liverpool Irish Battalion.

**Ronald Sydney** is the son of Arthur Sydney, manager of A.B.C.'s Liverpool branch, who is spending the major part of his spare time on A.R.P. duties.

After a connection of nineteen years with the entertainment business in a managerial capacity, **G. B. Kay** has taken over the managership of the Derby Hotel, Bury. For the past two years he has been manager of a kinema at Barrow. Previous to that he was manager for several years of the Ritz Cinema, Farnworth.

Among the many good fellows affected by the present situation is **Sydney Goldwater**, who for the last 12 years has become so well known to the London and South-Western districts as representative of Walturdaw's. His knowledge of Trade technical requirements ought to be very useful to some executive, and he would be glad to furnish further details. His address is 8, Henson Avenue, N.W.2, or by 'phone to Gladstone 2050. Previous to his appointment with Walturdaw he was for 11 years on the outside technical staff of Gaumont.

### Chief A.R.P. Warden for Norwich

**Victor E. Harrison**, managing director of V.E.H. Cinemas, in Norfolk, has been appointed Chief A.R.P. Warden in the city of Norwich in succession to Capt. J. J. Chapman.

**C. R. Stephens**, who became advertising manager at the Leicester Palace in April, has been appointed manager at the Floral Hall Picture Theatre, Leicester.

We are glad to hear that **G. H. Bi[illegible]kburn**, of the New Palace, Bristol, and tre[illegible]rer of the Bristol and West of England [illegible]ch of the C.E.A., is now out of hospital, [illegible] that the operation on his eyes has prove[illegible]ccessful. He attended the emergency m[illegible]ng of the Bristol branch on Wednesday.

**W. R. Ruscroft**, who served 11 ye[illegible] with Black's Theatres, Ltd., and at vario[illegible]times managed six different theatres in [illegible]nderland, has taken up duty as manag[illegible]f the Essoldo Cinema, Westgate Roa[illegible] Newcastle. He has been in the Indus[illegible] since 1907 and has been manager of C[illegible]er-le-Street and the Welbeck Cinema, W[illegible]er-on-Tyne.

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# Observations

THE exigencies of the present situation carrying with them the need to effect economies in the use of newsprint and in printing costs necessitate this month the adoption of the KINE. format for that of the IDEAL KINEMA, so familiar to kinema architects and technicians.

We are maintaining in this issue the high standard of editorial matter which has won for the IDEAL KINEMA the prestige in the Trade which it enjoys and has enjoyed since its first number. We feel that in a Trade so swiftly and surely developing as the kinematograph Industry there are numerous matters demanding treatment which are of topical and of permanent value. Record must be made of events as they occur, and of technical achievements as they are attained. The IDEAL KINEMA intends to continue to the Trade the valuable services it has hitherto performed.

The period of compulsory darkness for kinemas has already come to an end in some districts, and there is now a confident feeling that within a very short time, comparatively speaking, more will reopen, and the demand for new apparatus and fittings, and for spare parts of technical machinery become active again.

IT may be given as an instance of our recognition of the usefulness of new developments that only last month our columns dealt with the possibilities of ultra-violet lighting during "black-outs," not realising that within a fortnight "black-outs" would be a nightly occurrence, instead of, as at that time, merely rehearsal. The war has so speeded up things for the firms handling ultra-violet and fluorescent products that they are unable to keep pace with the demand. This fact is sufficient to point out the topicality of our last month's article.

SIMILARLY, the need of camouflaging roofs of kinemas has now assumed a prime importance, and in adjoining columns George Coles, F.R.I.B.A., the IDEAL KINEMA architectural editor, treats this subject in a practical manner which will be very valuable for those exhibitors called upon to effect some disguise at their premises.

ONE of the hardest hit sections of the kinema equipment trade is that comprising the firms who have hitherto specialised in exterior lighting. Particularly affected are the manufacturers of neon displays, for, while it is unlikely that kinema construction will be entirely discontinued during the three years or "the duration," there will undoubtedly be no demand for exterior neon illumination. On the other hand, there seems no reason why neon interior display should not be extensively adopted both for advertising and general illumination purposes.

THEODOLITE.

# CAMOUFLAGING BLANK WALLS AND ROOFS

## Varying Methods of Disguise

### By GEORGE COLES, F.R.I.B.A.

*GEORGE COLES, F.R.I.B.A., Architectural Editor, Ideal Kinema.*

THE authorities have for some time now been considering methods of making air attacks on towns and villages as difficult as possible, and have advised that certain large buildings and factories should be camouflaged.

Their attention, no doubt, will be very quickly turned towards all buildings which offer landmarks to raiding aircraft.

This will mean that kinemas in suburban and rural districts will probably be requested to camouflage their roofs, and to a certain extent their flank walls. A kinema acts as a very good landmark, due to (1) the large expanse of roof, which very often is of plain grey asbestos, and (2) a large expanse of flank walls with little unbroken surface, this making them visible from the air for a distance of well over ten miles.

### Harmony with Landscape

In a pamphlet issued by the Home Office on "Camouflage of Large Installations," it is stated that "the ideal of camouflage is to present the raider with a landscape devoid of arresting features. In order to carry out accurate bombing of a target it is necessary to recognise it at a distance of several miles; if the target is not recognisable at this distance the bomber will miss the target if he drops his bombs; if he decides to make another run he will be detained in that area, thus giving the local defence a greater opportunity of dealing with him; camouflage has then achieved its purpose."

"It is important to realise that the observer in the aeroplane must finally be dependent on his own vision when directing his bomb sights, even though the exact location of the target is known from air photographs. For this reason it is unnecessary to attempt to camouflage large installations in such a way to defy detection by aerial photography: in actual fact it is impossible."

### Of Critical Importance

"A factory or *building* may be associated with a river or railway which may act as a pointer; under such conditions it may be questioned whether camouflage can be of any utility. But when it is remembered that the raider has had to find his way over unfamiliar country under harassing conditions, it will be appreciated that anything done to make the target less conspicuous may be of critical importance."

From this it will be seen that the ultimate aim of camouflage for any kinema will be to give the appearance of its immediate locality. For instance, it would be useless to use a scheme of waved green and red bands in an area where the surrounding buildings were closely packed, as this would make it just as conspicuous as if no attempt had been made to camouflage it.

Therefore the scheme adopted for the kinema will be to harmonise with the general locality as seen from the air; which would in the case of a suburban district present a pattern of houses and gardens, with heavy shadows crossed by light-coloured pathways.

If the building were in a rural district, it is possible that close by there will be broad expanses of fields or parkland, and then the treatment of the roof could be on broader lines so as not to call attention to fussiness.

### Avoid Uniformity

Uniformity of pattern for camouflage must at all costs be avoided; therefore each individual building must be carefully considered according to its surroundings, and schemes should not lightly be undertaken without the advice of those experienced in the art.

There are many prepared brands of oil paints and oil-bound water paints offered by manufacturers for the purpose of camouflage, but it must be remembered that whatever paint is chosen it is essential that the surface when painted should be dead matt, as a shiny surface may entirely obliterate any pattern which is painted on it, and in this direction it may be necessary to add grit in order to break up the smoothness of the material to be painted.

# KINEMA OF OVOIDAL DESIGN

## Manchester Architects' Revolutionary Departure

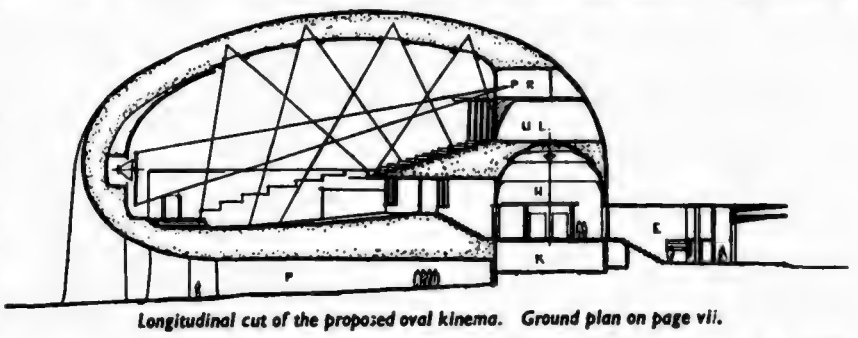
THE IDEAL KINEMA for July contained a notice of the intention of two Manchester men to erect a kinema of oval shape. Further particulars and drawings are given herewith.

Plans have now been prepared by Roberts, Wood and Elder, of 26, King Street, Manchester, for the kinema to seat 2,000 persons, to be built for Jackson and Newport (Lancashire), Ltd., on a suitable site in the Manchester district. The preliminary drawings reproduced herewith reveal several unique features, upon which the architect, Henry Elder, A.I.A.A., A.M.S.A., of Roberts, Wood and Elder, makes comment.

### Avoidance of Repetition

He states:—

"The application of so-called modern architectural ideas and principles is becoming increasingly difficult to understand. Can it be denied that in our designs we are becoming more and more slaves to fashion? Some people believe that we tend inevitably towards an improved standard; but there is another school of thought which is equally insistent that there is far too much repetition work, too much acceptance of the *status quo*.




*Longitudinal cut of the proposed oval kinema. Ground plan on page vii.*

### A Single-Purpose Building

"My personal view is that following upon the enormous amount of work which has been done in putting up new theatres, only now do we realise the importance of branching out on new lines of research. It is necessary for the kinema promoter not only to have faith in his proposition but to have the courage to build definitely a single-purpose building—a picture theatre, and not a multi-purpose building. Once that conviction is established, progress may be made in specialised lines of research in design and methods of construction. It is with this underlying conception that specialisation must come, that the egg-shape kinema, which is not a monstrosity but a sensible and practical development, has been designed.

### Publicity and Functional Values

"To be constructed of reinforced concrete, the possibilities and not the limitations of the material have been considered. Externally the building expresses the interior. The shape, a natural one, must have a definite publicity value, at the same time satisfying a functional desire for pure expression. The main body of the auditorium being raised upon stilts containing the exit staircases, provides a car park, and from this an alternative means of egress and ingress may be obtained for car park patrons.

"The main entrance portion contains café and restaurant with basement kitchen easily accessible from the car park.

"Circular in plan and domical in section, the entrance hall is austere and monumental. In contrast the lounges are to be

*Continued on page viii*

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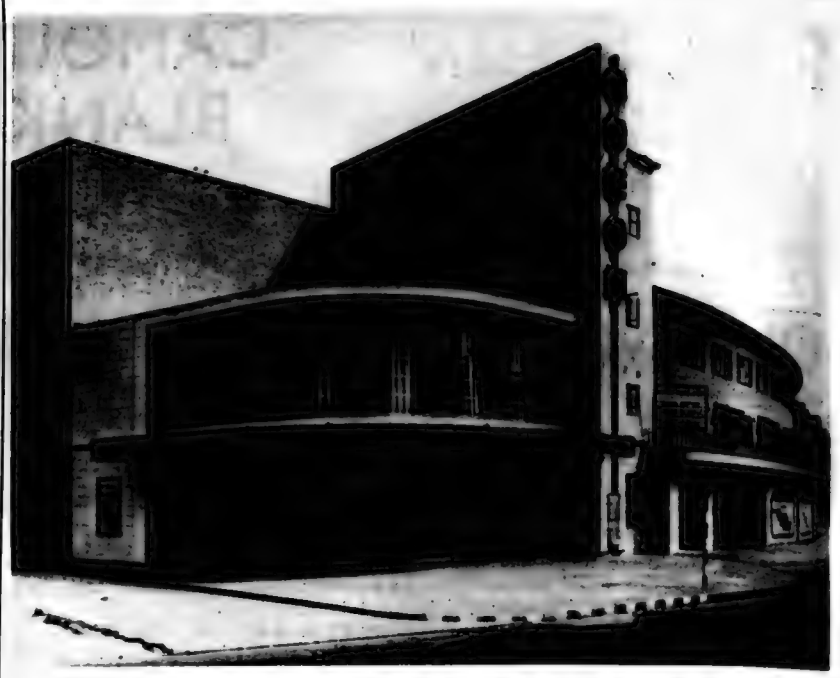

*The main elevation of the Odeon, Elmers End, designed by the late Andrew Mather, F.R.I.B.A.*

# ODEON, ELMERS END

## Handsome Theatre Serving London's Outer Southern Suburbs

A STRIKINGLY beautiful kinema is the new Odeon at Elmers End. Modern design was drawn on freely by the architect, the late Andrew Mather, F.R.I.B.A., who has given the building not only its attractive visible appearance, but its compactness, its accessibility and its comforts as well.

The Odeon stands on an important site, facing the round-about from which roads lead to Beckenham, West Wickham and Croydon. Adequate car parking facilities are on each side of the building.

### A Striking Exterior

The building itself is of striking modern design and is pleasantly varied as to materials and colour, the elevation of the foyer being carried out in cream terra-cotta with a large metal window looking on to the round-about. The main auditorium block is carried out in brick, in rustic and buff colour, and there is also a fine architectural feature in the form of two fins in chocolate-coloured terra-cotta relieved with Portland stone finishings which carry an illuminated Odeon sign.

On the side of the kinema opposite these fins is a row of seven shops with living accommodation above.

Entrance is gained through the main vestibule and from this easy access is obtained to the rest of the building. The decorative scheme is carried out in shades of peach and there is an attractive and unusual mural in plaid design at one end in rose and green.

Illumination is by means of a central fitting in reeded glass, suspended from a raised asymmetrical dome, decorated with an abstract hand-painted design.

### Staircase to Circle Foyer

A wide staircase leads from the vestibule to the circle foyer and here the colour scheme is similar to that of the entrance hall. There is a striking ceiling feature of a suspended plaster plate decorated with an all-over sprayed design incorporated in which are three moulded silvered domes, and from these are suspended decorative light fittings.

The floor is covered with a warm brown carpet and on one side of this foyer is the large metal-framed window already mentioned, which extends from a low plinth to ceiling height and is screened by gold-coloured curtains.

Spacious lobbies lead from this foyer to the circle.

Up to the stalls level there is a panelled dado in light wax-polished gaboon mahogany and the walls and side ceilings have been treated in a pale, but warm gold colour which tones well with the comfortable seats and luxurious carpets, by W. W. Turner and Co., Ltd., which are in shades of brown. The gold colour appears again in the front tabs, which are of French festooned golden-coloured material.

### Zodiac Signs in Decoration

The side walls of the auditorium have been squared up with sinkings and in the squares formed by this pattern are modelled plaster figures of the signs of the Zodiac, making an agreeable and original decoration. The main extract grilles at the front of the kinema are of scroll pattern sprayed on the face with gold and silver, while on the return they are coloured in bright scarlet.

Roffe Decorations, Ltd., were responsible for the entire decorative work.

The illumination of the auditorium is carried out by eight suspended glass and metal fittings, finished in cellulose. All the stage lighting equipment (float and battery, projector control panel and dimmer board) were supplied by F. H. Pride, Ltd.

A well-ventilated projection room is equipped with B.T.-H. projectors and sound system. Other contractors include Swanser and Sons, Ltd., pay-box and canopy; Stablefords All-Metal Screen, Ltd., screen and screen masking; Troughton and Young, Ltd., electrical installation.

Staff uniforms have been tailored by Alfred Harold (Uniforms), Ltd., the girls and men being dressed in special Odeon style in colours of emerald green and silver.


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## THWARTING LAMP THIEVES

Depredations of mischievous people taking electric lamps from holders in which they are secured by bayonet slot connections have been checked by an invention of David Rowan, A.M.I.E.E., A.M.I.Mech.E., principal of David Rowan (Vidro), Ltd., Liverpool, and another Liverpool man. A device whereby a lamp once fixed remains secure until it is removed by an authorised person has been invented.

The lamp-holder or socket is fitted with a slidable pin or rod fixed parallel to the axis or holder. When it is desired to lock the lamp a pin or rod is pushed longitudinally by a screw device, operated by a key, into engagement with the end of the lamp bulb cap. Thus the lamp is held rigid inside the holder.

### Locking Pin Device

In the case of a wall type of lamp or socket provided with a flanged base, the holder is drilled with an axial hole in which the slidable pin is inserted. The holder flange also has a radial hole threaded to receive a screw which can be turned from the exterior by a three-peg spanner or other special tool. At its inner end the screw is formed with a conical head which, on being turned to move inwardly, engages the inner end of the pin and acts as a wedge to move the pin longitudinally outward.

When it is desired to lock a lamp inserted in the holder, the adjustment screw is turned so that the outer end of the pin will engage the end of the lamp bulb cap. The lamp is then securely held against inward movement and the pins of the bayonet-slot connection are retained in the terminal portions of the slot. In order to prevent dismantling of the holder for the removal of the lamp, the usual flanged sleeve retaining the holder to the base may be fitted with a small locking grub screw.

Auditorium shot of the Odeon, Elmers End

# A RECONSTRUCTED LONDON KINEMA

## Attractive Appearance of Tottenham Court Road Embassy

IN two directions has the war interfered with the Embassy, Tottenham Court Road, which was to have opened early in September. In the first place, in common with other places of entertainment, it came under the Government's closure ban and, secondly, the outbreak of war found the theatre complete in every respect save seating.

Costing between £40,000 and £50,000, the Embassy is sponsored by Montague Cohen and Arnold Michaels, whose original policy was to make it another show place for outstanding Continental films in London.

### 900 Capacity

Designed by George Coles, F.R.I.B.A., the theatre has a seating capacity on one floor for 800 persons, which, as is usual in most kinemas designed by Mr. Coles, is supplemented by spacious queuing space to accommodate another hundred persons. One noticeable feature is that the auditorium is designed upon such spacious lines that accommodation could easily have been found for another two hundred persons, so that it can be imagined that the seating, when installed, will afford the ultimate in roomy comfort.

Particular attention has been paid by Mr. Coles to the rake of the auditorium, so that it will be possible whenever a foreign language picture is being screened, for the translated sub-titles to be clearly visible to every patron.

### Faience Facade

A distinctively simple façade has been carried out in terra-cotta faience, the whole being outlined in green strip lighting which, when conditions enable its employment, should prove arresting. A striking feature of the design is the announcement panel centred above the canopy. It consists of a series of eight triangles forming an illuminated background of the lettering, which will be viewed in silhouette. Above this is the theatre's name sign carried out in bold script.

An artistic canopy in white, edged with blue, extends inwards over the well-proportioned entrance, the illumination of which depends on circular laylights and circles of neon.

### Foyer Space

Mention has been made of the large area of circulating space. There are inner and outer foyers, the decorations of which at once emphasises the luxury note which pervades the Embassy. The lower part of the walls are carried out in handsome walnut, the upper areas being toned with rose speckled with gold, which forms a central background for the distinctive use of salmon pink and marine blue, which tones with the cream and blue motif of the mosaic flooring. The inner foyer is approached by handsome teak doors which reveal a most attractive apartment, the rose-speckled walls of which are admirably set off by mirrors and some exquisitely designed lighting units.

The auditorium is in keeping with the decorative note struck by the approaches. Zedrano, relieved by lighter bands of the same wood is again employed, the main treatment of the upper part being carried out in beige, which is relieved on either side by four decorative grilles painted in bright colours and by horizontal grilles in the proscenium, the surface of which is broken by wide vertical flutes.

### Pink Opal Light Fittings

Towards the screen the ceiling of the auditorium is coffered, except at the rear, where decorative grilles have been introduced for ventilation purposes. A notable feature is the lighting arrangement, which takes the form of a special centre laylight fitting extending along the ceiling to a length of 53 ft. This fitting is glazed with ribbed pink opal glass and was supplied by Wholesale Fittings, Ltd., who supplied the decorative light units in the kinema. In addition to the main entrance foyers a large waiting space has been provided to the left of the auditorium, which is on a slightly lower level.

The vestibule is lit by specially designed wall style drop-candle fittings and brackets to match, and all other units are of ultra-modern design with tinted pink opal glass.

The technical side has been given careful attention. In the projection box, which, by the way, overhangs the last few rows of seats in the auditorium, has been equipped with Kalee projectors and RCA equipment.

The consulting structural engineer is W. W. Cook, M.I.C.E., M.I.Struct.E., with A. E. Mohring and Son as consulting electrical engineer. Quantity surveyors were L. A. Francis and Sons.

### Sub-Contractors

Contractors were as follows:—General, Hudson Bros. (Builders), Ltd.; electrical installation, Barlow Young, Ltd.; deaf-aid sets, Ardente, Ltd.; horn supports, Frank Burkitt, Ltd.; vacuum plant, British Vacuum Cleaner and Engineering Co., Ltd.; mirrors, C. Boss and Sons, Ltd.; wall and floor tiling, Carter and Co. (London), Ltd.; plastering, Claridges, Ltd.; iron stairs, etc., E. Coules, Ltd.; decorative painting, Campbell Bros., Ltd.; flush doors and panelling, H. Darby and Sons; heating and ventilating plant, John Evans (S. and H.), Ltd.; asphalt, Engert and Rolfe, Ltd.; ironmongery, W. N. Froy and Sons, Ltd.; lightning conductors, W. J. Furse, Ltd.; faience, Hathernware, Ltd.; sanitary fittings, Harris and Staff, Ltd.; terrazzo, Jaconello, Ltd.; metal casements, etc., W. James and Co., Ltd.; furnishing, projectors, fire shutters, Kalee, Ltd.; neon lighting, Maple and Co., Ltd.; hydrants and fire appliances, Pyrene, Ltd.; canopy, Swanser and Son, Ltd.; sound equipment, RCA; steelwork, Matthew T. Shaw and Co., Ltd.; ornamental metalwork, Adrian Stokes, Ltd.; metal screen and frame, Stableford All-Metal Screens, Ltd.; asbestos roof, Universal Asbestos Co., Ltd.; electric fittings, Wholesale Fittings Co., Ltd.; dope, Jock MacGregor.

## MIRROPHONIC INSTALLATIONS

In addition to the installation of Mirrophonic K20 apparatus at the Capitol, Sheffield, Western Electric has installed the Mirrophonic sound system at the following new and reconstructed kinemas: Broadway, Allenton; Palace, Burnley; Don, Bentley; and the Excelsior, Bethnal Green.

Western Electric also has in hand a number of further contracts to be executed during coming weeks.

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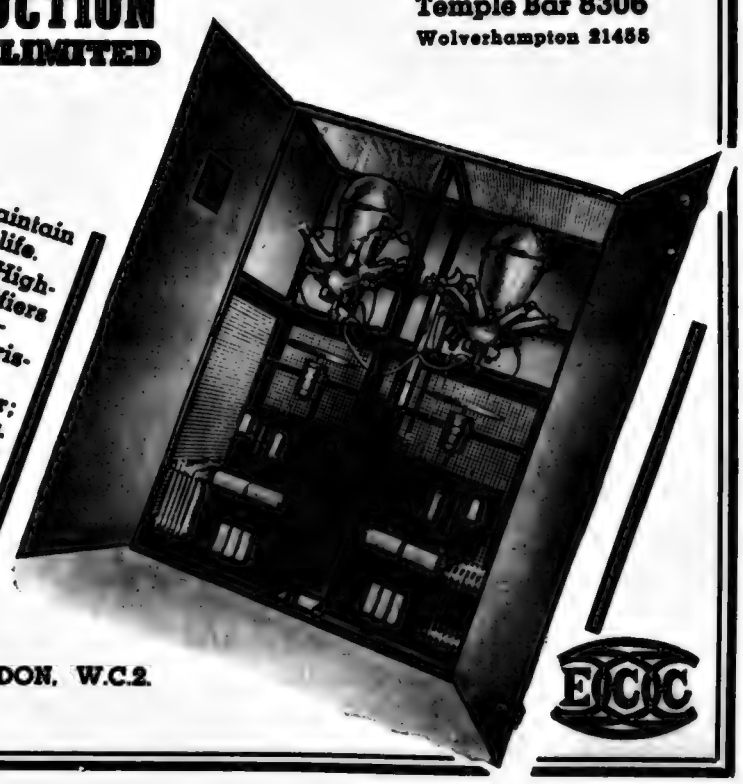

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*The Odeon, Hendon, set at an important road junction, is a striking block erected in brick. Architect: H. W. Weedon, A.R.I.B.A.*

# ODEON, HENDON

## Catering for Big Residential Neighbourhood

OCCUPYING a dominant position at the junction of Parson Street and Church Road, the new Odeon, Hendon, presents a strong as well as pleasing appearance. The faience exterior which has been so widely expressive of the Odeon chain has given way at Hendon to brick, and the result, though less brilliant, is none the less attractive.

H. W. Weedon, A.R.I.B.A., has adapted his design to the site by setting the entrance on the corner and carrying out the entrance block in receding curves as the storeys ascend. The canopy extends well out beyond the four pairs of doors, which are divided by three brick piers. These piers mark the divisions between the windows set above the canopy, and rise beyond to a higher storey set back from that below, and pierced with squat windows. The name sign set on curved bars is at this height. For the rest, the treatment of the exterior is somewhat plain. A high-built brick fin rises above the roof adjoining the central portion, and with the return wall to the right of the front form a background to the entrance block. A rounded wall at the corner leads on to the side of the theatre, beyond which the car park is set. On the left, three elongated windows, with squat windows above pierce the otherwise plain front, which is banded near its top with projecting brick lines.

### Interior Decoration

Within, the vestibule and main foyer approximate more nearly to the usually accepted Odeon interior. The ceilings and walls are treated with speckle over the fibrous plaster decoration, a marbled rubber floor covering in contrasting bands being laid. Pay-desk and entrance to stalls occupy the longer wall, stairs to the circle being set on the extreme left.

Auditorium and balcony contain 1,500 seats, just under a thousand of these being set on the stalls floor. A peculiar effect is achieved by the ante-proscenium walls when viewed from the balcony. The horizontally banded section is "careened," and this and the series of concave bands which cross the ceiling in front of the proscenium give the impression that this part of the theatre is leaning towards the auditorium. The side wall panel sections are broken to admit a curved recess, and below inter-cutting circles set in a horizontal formation make relief. Cylindrical drop lighting fittings below shallow domes of concentric circles provide lighting.

The proscenium itself is very plainly treated, there being hardly any frame worth mentioning. Curtains are plainly draped, and the stage front is also without decoration.

B.T.-H. sound and projection apparatus is installed, a Nevelin arc rectifier of single-bulb type, with transformer contained in the cubicle handling the current. The rectifier is arranged for three-phase input and an output of 120 amp. at 60, 65 or 70 volts D.C.

Fire-fighting apparatus, installed by the Pyrene Co., Ltd., includes hydrant installation, Conquest and Phomene extinguishers, asbestos blankets and fire buckets.

Uniforms were supplied by Alfred Harold (Uniforms), Ltd., of 86-88, Wardour Street W.1, in emerald green and silver of Odeon style.

# CAPITOL, SHEFFIELD

## Sister Kinema to last Year's Forum

### ON LANGLEY HOUSING ESTATE

***The design of the Capitol, Barnsley Road, Sheffield, is interesting as it bears witness to the ingenuity of the architect in overcoming difficulties arising from the scarcity and high price of materials and fashioning a modern theatre in the most economical manner. Novel features of the structure are the treatment of the sidewalls and the successful manner in which the use of massive balcony girders has been obviated***

THE Capitol has been erected in the midst of a new housing area, and is a sister kinema of the Forum which lies at one end of the same estate, opened just a year ago, and has been built by the same contractors, Messrs. M. J. Gleeson and Co., Ltd., of Sheffield, and also to the design of the same architect, George Coles, F.R.I.B.A.

Seen from the road, the theatre presents an imposing square block of pleasantly coloured brickwork, the main front being relieved by cream faience dressings to the windows and capping bands in a similar material. There is also a prominent tower at the right-hand end of the facade, and this and most of the area of walling below the canopy are likewise faced with faience slabs. The canopy extends for practically the whole length of the front and provision has been made for the usual type of metal lettering, interchangeable and illuminated from above, whilst the soffit has been formed in white cement.

### Arresting Neon Display

Panels are formed on the canopy soffit by tubes of green and red neon, the same colours also being used to outline the projecting fin of the tower. The name—CAPITOL—is displayed on both sides of the tower in three-foot letters which can be seen for many miles, and there is a sign of similar size high up on the front itself. The rear elevation, which faces on to another road, and is visible from much of the housing area, also bears the name in neon.

### Vestibule Facilities

There are six pairs of doors leading from the forecourt to the entrance vestibule, which is of considerable size and has an island type pay office accommodating two ticket machines. Stairs on either side lead to the balcony foyer, whilst the stalls' patrons use two pairs of doors, centrally placed, and enter the auditorium through a smaller lobby. The vestibule has an attractively designed terrazzo floor, with textured walls and a ceiling divided up into large shallow panels decorated in pastel tints of rose and green in a scheme which has been carried right through the whole of the theatre. There are two large kiosks for the sale of tobacco and confectionery opening to the vestibule.

The stalls floor has seats for over twelve hundred people divided into three blocks of seating, and has ample and well placed exit and lavatory accommodation.

An orchestra pit, sunk below the stalls floor level has been provided, and the stage is of reasonable size and fully capable of being used for any variety acts if desired.

### Novel Constructional Design

An interesting point arises as to the construction of the main walls of the auditorium. As the theatre was designed during the period when steel was difficult to obtain and was also exceptionally high in price, it was decided to build the side walls of the theatre in brickwork using a particularly economical type of cellular construction with thick, but narrow, piers at frequent intervals and an inner and outer skin, a construction which has the additional advantage of preventing excessive heat loss through the side walls—an important matter when considering the economics of the heating plant.

A further big economy in the cost of erection has been made by so designing the theatre that the greater portion of the balcony is suspended over the balcony foyer and vestibule, thus doing away with the necessity for massive girders to bridge over a large span.

The balcony foyer is situated over the vestibule and has a domed ceiling, with suspended lighting fittings, and has also three long windows overlooking Barnsley Road. Approach to the balcony from here is by means of a vomitory staircase, and the balcony itself has seating for 500 persons.

### Decorative Treatment

The decorative scheme of the auditorium is of a modern character, but retains a classic feeling. The proscenium frame is heavily goffered with modelled ornamental panels inset, and it is flanked on either side by two semi-circular niches. These are placed between two attached columns, and are illuminated from above. Standing centrally in the front of each niche is a pedestal surmounted by a very charmingly modelled female figure.

The remaining portions of the auditorium walls are divided up by series of pilasters with small horizontal bands between, and the ceiling, the sides of which slope down towards the walls, has as its chief features two large electric lighting laylights running longitudinally. Twelve smaller circular fittings surround these.

It is perhaps unnecessary to state that all the technical equipemnt is of the finest character, and that the rooms housing it are well disposed and suited to their purpose. The ventilating system is also extremely efficient.

It is the intention of the proprietors to open this theatre as soon as conditions permit, as it now stands completed and ready to receive its patrons.

Western Electric Mirrophonic K20 is the sound system employed at the Capitol, operating in conjunction with Super Simplex projectors having Peerless Magnarc lamps. W.E. special stage amplification equipment is also installed.

A D.P. battery, consisting of 48 T7 type cells, is installed having a capacity of 90 amp. hours. This was supplied through Gallagher and Co. (Electricians), Ltd., 8-10, The Wicker, Sheffield, to the specifications of A. E. Mohring and Son, 32, Queen Victoria Street, E.C., who were the consulting engineers for the whole of the electricity lay-out of the Capitol.

# PLAZA, CROSBY

## P. H. HANMER'S LATEST ENTERPRISE

THE newly opened Plaza at Crosby, near Liverpool, has been designed in the most modern principles by L. Pritchard, architect for a company of which Philip Hanmer is managing director.

The imposing façades, modern in character, with their applied ornaments built in golden brown rustic bricks and reconstructed Darley Dale stone dressings, is but a foretaste of the magnificence that characterises the interior with its seating capacity of 1,450.

Over the main entrance projects a very fine verandah, which at night is illuminated by neon. On entering by the main entrance in Crosby Road North, one is attracted, firstly, by the general colour scheme, and then by the design of the cash box, kiosk and entrance hall furnishings.

### No Overhanging Balcony

From the main entrance two fine staircases lead to the balcony foyer and balcony, and it is worthy of note that the balcony does not project more than a few feet over the rear stalls, which greatly adds to the comfort of those patrons who prefer rear seats in the stalls. The depressing atmosphere sometimes felt when sitting under a low ceiling or canopy is in this way practically eliminated. This innovation adds materially to the better ventilation in this part of the house.

There is another entrance from Crosby Road North, leading directly to the front stalls through the front stalls entrance hall. A large covered-in queueing space has been provided to protect patrons in wet weather.

The main entrance vestibule and balcony foyer floors and stairways are covered in

*Continued on page viii., col. 4.*

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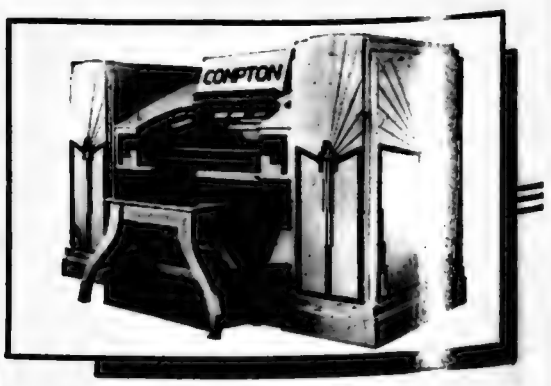

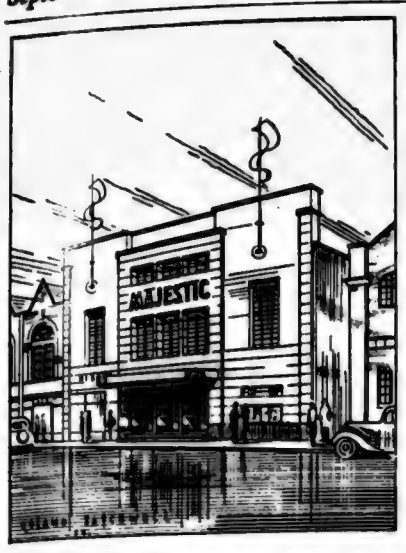


*Architect's drawing of the Majestic, Smethwick, described in last month's "Ideal Kinema." Architect, Roland Satchwell, L.R.I.B.A.*

# BETHNAL GREEN CONVERSION

## Maple's Good Work

FIFTY-YEAR-OLD Excelsior, Bethnal Green, which started life as a swimming bath, has now been converted into a modern bijou super kinema without any alteration to the fabric of the building.

Little has been done to the exterior, with its small tower and tiled spire, but the outer walls have been cemented and provided with a band of green tiles edged with orange on the level where a canopy would normally be placed.

The corner entrance is supported by two pillars which have been tile-encased, and above this running to the top of the building several concrete fins have been added, with narrow vertical bands of green tiling separating them. Beside this feature and facing the Bethnal Green Road, which runs past the end of Mansford Street (in which the Excelsior stands), a vertical name sign with neon illumination has been fixed, standing out from the wall of the premises.

The walls of the entrance and passages leading to the auditorium have been treated with plastic paint sprayed in warm, shaded colouring, the radiators and handrails gilded. In the auditorium new seats, carpets, and curtains have been installed; the light fittings are of up-to-date pattern, and the hall has been rewired, the original plenum ventilation system improved, and a new ceiling with sunken panels and pendant lights fitted under the existing ceiling.

The general contractors were Maple and Co., Ltd., whose work included redecoration, light fittings, electrical rewiring, curtains, draperies, seats and carpets.

The Excelsior is the only independent kinema in the district, and is run by Ernest G. Newton, in partnership with A. Mathes and Charles Spencer.

# 1,250 SEATER FOR STROUD

## Attractive Appearance of New Ritz

### CAR PARK AND CAFE PROVIDED

STROUD, a delightful township in the West of England, with a population of nearly 9,000 people, has, since August 26, seen an attractive entertainment house added to its amenities in the Ritz, situated in King Street Parade.

The promoter of the scheme, A. S. Waters, secured the site nearly a year ago, promptly commissioned V. S. Barnes, L.R.I.B.A., a Stroud architect, to embody some of his own ideas in the plans he was instructed to prepare. Living in the locality, Mr. Barnes was able to give the construction of the building constant attention.

### Facade and Forecourt

The main façade, designed in simple but very effective style, is made more attractive by being set back beyond a spacious forecourt, which can be used for parking patrons' cars. This is a great convenience, as King's Parade is in the centre of the town, and the park relieves any pressure upon traffic at that point.

The central portion of the façade, above the extensive canopy which stretches the whole width of the front, is a well-balanced feature, having four elongated windows divided by delicately proportioned fins, which end just above the square heads of the windows. Above, the four letters of the theatre's name above the four windows, and a plain capping above, repeated on the flanking features, completes the scheme. A central flagstaff is set slightly back from the capping.

A narrow window pierces the two inner sections of the façade, the outer sections being unadorned save by a repetition of the theatre's name.

Black and ivory Vitrolite is effectively employed in the lower part of the frontage, and the colour scheme is repeated in the doors, which are cellulosed black with ivorine handles.

A shop is incorporated in the building on the left-hand side of the entrance, the window of the lounge balancing it on the right.

### Vestibule and Foyer

The entrance doors give on to the vestibule, on the right of which is the pay-box, a serving hatch of the confectionery and tobacco kiosk facing it.

A further set of double doors lead to the oval main foyer. Here the decorations have been carried out in abstract design in peach, blue and flame, which together produce a very restful atmosphere.

Lighting introduces a novel note, plate mirrors of circular design being employed with flame-coloured globes. Doors are of black and gold, the floor carrying a design in terrazzo.

Two wide staircases descend to the stalls foyer, which is lighted by pear-shaped globes with chromium fittings. A deep frieze of colourful design decorates the apartment.

### Auditorium and Stage

In the auditorium seats are covered in red and have Dunlopillo armpads. Gangways and promenades are Axminster-carpeted. During daylight hours, large windows admit light and air.

The stage of the Ritz is 34 ft. wide and 20 ft. deep. It is equipped with three-colour battens, and the proscenium arch is illuminated by a well-designed cove.

Front tabs are of heavy blue velvet with deep silver fringe, an inner festooned curtain of silver being behind. Wing curtains and borders are of deep orange velvet.

### Projection Equipment

The projection suite is spacious and well-designed, with operating room, rectifier and rewind room adjoining; rest- and tea-rooms for use of staff are included. RCA sound apparatus is installed, operating with Super Simplex projectors. A Westinghouse rectifier is installed. Air-conditioning plant was installed by A. A. Meulbrouck, of Cheltenham.

### Daintily-Decorated Cafe

The commodious and airy café set above the main entrance is decorated luxuriously, the general scheme being lemon, green and copper metallic relief.

---

An electric torch of so robust a type that it can be subjected to very rough usage and submerged without losing its quality is marketed by the Sterling Torch Co., of 166, Piccadilly, W.1. It has an unbreakable lens and no switch, and is enclosed in a solid rubber case.

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# PLAZA, CROSBY

*Continued from page vi*

red and gold terrazzo to tone with the general decorative scheme.

In the auditorium one is impressed by the dignified simplicity of the decorations and draperies; the colour scheme being red, petunia and gold. The lighting throughout is of the concealed type designed to give an even glow rather than a harsh bright light. The stage draperies consist of a proscenium main curtain of gold and petunia satin, and a screen curtain of silver satin. These are illuminated by foot and top batten lights of four colours.

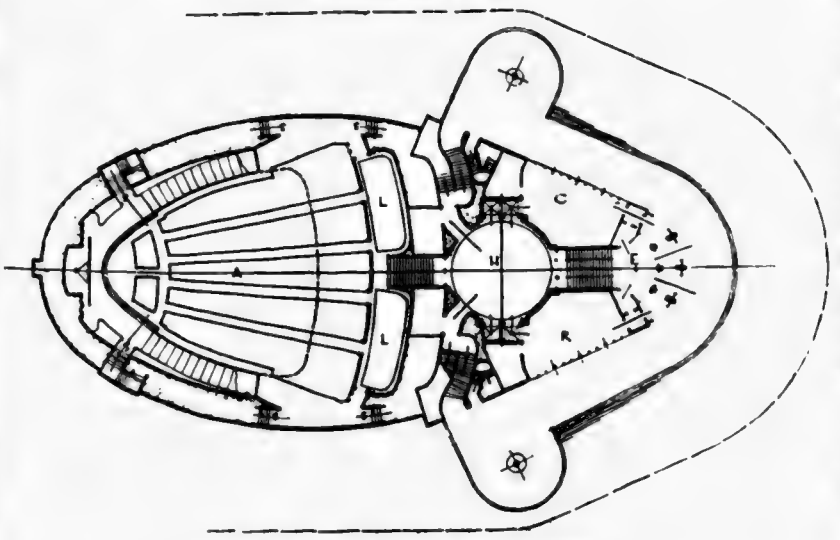
The carpets have been specially designed and the colours carefully selected to harmonise with the general scheme.

Seating was carried out by Harrisons, of Newton-le-Willows, who supplied a very fine type of chair. For their fixings C type Rawlbolts were used and the very efficient Rawlbolt Kango hammer was used for drilling holes for fixing. Rawlplugs were extensively used for electrical installation work.

The latest type Compton organ has been installed, while the sound system is British Talking Pictures.

# AN EGG-SHAPED KINEMA

*Continued from page iii.*




*Lay-out plan of the proposed egg-shaped kinema.*

"Circular in plan and domical in section, the entrance hall is austere and monumental. In contrast the lounges are to be comfortably furnished with low intensity illumination, and will provide a subtle intermediary between the auditorium and the brilliantly lighted halls.

"In the auditorium proper, the shape of the interior of the egg will be utilised to the fullest advantage. The small end of the egg provides the housing for the screen which is the focal point and is dominant in an experimental way, standing forward without black masking, and isolated and lighted from the rear by controlled lighting, giving an interesting illusion approaching the third dimension.

"The canopy round and over the screen is the form of ornament, and is again concentrated at the focal point. This can will provide an experimental basis for use of luminous paints. The interior will be painted black and will give an effect of infinite space, owing to the absence of separating ceiling and walls. Lighting will be by laylights over which powerful flood reflectors will be placed.

"The two reinforced concrete skins will provide ample opportunity for access to all services, etc. Air conditioning will be employed."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# KINEMA TECHNIQUE —and— EQUIPMENT

*Surveyed by*
R. HOWARD CRICKS, F.R.P.S.

FROM the holiday bustle of Devonshire I returned last week to the solitude of Wardour Street. Occasionally one espies on the horizon a familiar figure, such as W. Stanley-Aldrich busy selling A.C. arcs in order to effect current economies when reopening comes. Donald Forrester with stacks of electrical equipment for the film laboratories transferred to the country, or George Elvin, of the A.C.T., pleased at the reopening of Lime Grove Studios.

The basements of Pathé's, Vinten's, and Kalee's premises have all been turned into air raid shelters.

Still, it's amazing how one adapts oneself to these conditions. There's one projectionist, I hear, who believes in making the best of things. He is apparently acting during the shut-down as night watchman, and finding the job rather boring, has brought along his home projector, and is arranging for a supply of sub-standard films. He at least doesn't mean to be divorced from his job!

It is incidentally reported (perhaps not too reliably) that Hitler is insisting on German projectionists finding a fresh title for themselves. For the German word for projectionist, *Vorführer*, might be translated as "Before the Führer"! Naturally a projectionist comes before a mere house-painter, but Hitler might possibly differ.


*Wardour Street in War-time—*
*Women as Projectionists—*
*The New Guild Constitution—*
*Bombs and Speech Coils—*
*Pull from the Take-up*


### Education Plans

ONE of the numerous matters that will no doubt be upset by affairs is the new constitution of the Guild. I have been asked to refrain from publishing details, but I may say that it appears to meet the demands of the North Country members, who have always objected to the increased subscription. The meeting arranged by the London Court for September 3 to discuss this constitution was, of course, postponed.

The arrangements for the co-ordination of projectionists' training will no doubt suffer the same fate, although in this case there is the point to be considered of the training of women when they are needed. I mentioned last month that the B.K.S. was to have called a joint meeting of the C.E.A., the N.A.T.K.E., and the Guild, but I have at the moment no idea whether these plans will ever be carried out.

In this connection Alfred Brown, erstwhile chairman of the Newcastle Court of the Guild, sends me a syllabus of the courses run at the Rutherford College, which he describes as an ideal one. He remarks that it corresponds to a large extent with the views I expressed.

The classes were held from 9.30 to 12.30 one morning a week. The first-year courses include calculations and elementary electricity and magnetism; the second year covers light and sound and electrical engineering, stress being laid on the practical aspects. In the third year the principles of projection, sound reproduction and amplification are dealt with. The course appears to cover the subject remarkably well, my only criticism being perhaps that the subject of projection might be included in the earlier courses, for a student gets weary of learning theory without getting to its practical applications.

### Women and the 2,000-ft. Reel

ELEVEN months ago I was commenting on my experiences during Hitler's previous disturbance, and remarked that, in reply to a question regarding the practicability of women projectionists, I had mentioned the case of the lady who during the last war ran her South London kinema practically single-handed, including cranking the projectors.

Naturally the great majority of projectionists are of calling-up age, and the N.A.T.K.E. have recognised the probable shortage of men projectionists by agreeing to the employment of women in emergency.

I doubt, however, whether women will ever make really good projectionists. As far as the actual running of the show and the maintenance of films are concerned, they may be even more conscientious than men; but the number of women who know what to do when a fuse blows is small, and the mechanism of the projector and the circuits of the amplifier will, I fear, remain a closed book to the majority of women projectionists.

On the practical side, one minor difficulty has been suggested to me: that the general use of the 2,000-ft. reel must impose quite a strain on a woman's strength in placing the reel on the take-off spindle. Will this lead to a reversion to the single reel?

### Damage from Bombs

ONE of the matters upon which my views have been asked is the effect of war-time conditions upon kinema equipment. A shortage of spares is to be expected later, and the wise projectionist will make every effort to conserve his equipment. Probably the reduced running hours will effect a considerable economy of themselves; but certain other steps may be suggested.

In the projector itself, the take-off, take-up and gate frictions should be reduced to a minimum, in order to minimise wear on the sprockets, bearings and gears; a reduction of current in the arc will reduce depreciation of components, such as the shutter, auto-shutter, gate, and lens. In the amplifier, if it is possible without sacrifice of quality to cut down the H.T. or increase the G.B., it may be well worth doing to extend the life of valves and other components.


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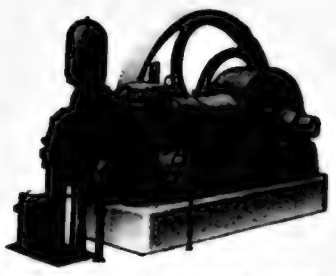

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WHAT will happen if a bomb explodes near a kinema? Apart from obvious visible damage, is it likely to affect the sound equipment?

This is a question which it is, of course, impossible to answer authoritatively, but my own view is that the amplifiers will probably be quite unaffected, unless the blast were sufficient to cause visible damage. The modern valve is very sturdy, and would, I imagine, withstand the immense forces of an explosion because of their low rate of movement, whereas disturbances of higher frequency might possibly cause damage.

As regards glass-bulb rectifiers, it was mentioned in the KINE. a few weeks ago that tests had shown a Hewittic bulb able to withstand the blast of an explosion better than a brick wall.

The point which I suggest is most likely to be affected is the speakers. A rush of air striking the diaphragm is almost certain to dislodge the speech coil, and I would certainly advise that stocks of speaker movements be maintained.

### Pull from the Take-up

MY criticisms a couple of months ago of the present type of take up are the subject of a letter from P. A. Duncan, of St. Austell, who takes me to task for saying that "the pull on the film from the take-up increases as the amount of film on the spool increases." Actually I didn't make quite such a wide statement as that; but on re-reading the paragraph in question I must admit that it was not too clearly worded.

To continue from Mr. Duncan's letter: "Since the speed of the spool decreases with a mounting quantity of film upon its centre (this is simple mechanics) then the coefficient of friction of the clutch must *decrease* and lessen the pull upon the film the whole time. The weight of the spool has no bearing upon the question of clutch efficiency, and the suggestion of any increase of bearing friction can almost be ruled out.

"I have measured the pull of numerous different take-ups by direct film tension, and have found that, in some cases, the initial film tension is *five times* that of a spool with 1,000 ft. of film upon it. This is the reason why you so often see a heavy spool in the take-up magazine 'spilling.' 'Spilling' of the film at the commencement of a reel is not due to the same cause. Jerkiness is due to several reasons, uneven spool flanges and bad friction-plate surfaces being two of them.

"Snatching of film at the commencement of a reel is due to the same reasons, but a good projectionist, if suddenly beset with an abnormal condition of his take-up, will 'help' the film as his projector starts, and thus avoid such jerks; the same good projectionist would also frequently dismantle his take-ups, clean the surfaces, and treat them with such lubricant as he finds best.

"The ideal take-up design would probably be something like a magnetic clutch instead of a friction drive, yet there seems to be a possibility of developing even the present type of drive into a more scientific form."

I don't quite agree with Mr. Duncan's mathematics; actually the whole thing depends on the characteristics of the friction. Assume for sake of convenience that the spool core diameter is 2 in., and the drive is geared to suit this diameter. When the reel reaches a diameter of 4 in., the leverage is doubled, and, provided the driving power on the shaft remained constant, the pull on the film would, as Mr. Duncan says, be halved. But actually the drive is running faster than the shaft, and is probably supplying an increased force in foot-pounds to the shaft.

If we had a perfect friction, then the longitudinal pull on the film would remain always constant, except for shaft friction: but as there is no such thing as a perfect friction, we have to consider on the one hand the increasing pull from the friction as the slippage increases, and on the other the greater diameter of the reel plus decreasing friction from the bearings, which, notwithstanding Mr. Duncan's remarks, I am convinced provides a considerable proportion of the resistance to be overcome by the friction drive.

I suggest in any case that an even pull, no matter (within reason) how strong, is much less damaging to the film than a jerky take-up.

Mr. Duncan concludes his letter with a suggestion which years ago I hopefully put forward: "I have often felt amazed that the film Industry does not appoint salaried inspectors with full powers to report and make recommendations of cases where faulty projector conditions and even design are likely to result in film stock damage. The equivalent of the K.R.S. in Australia many years ago (if my memory serves me correctly) employed such inspectors, and I often met them doing their rounds in the State of Queensland.

"Surely here is something in which the K.R.S., the C.E.A., and the G.B.K.P.T. could profitably get their heads together over?"

Perhaps one of these days, in the Utopia which will follow the present spot of bother, this excellent suggestion will be put into effect.

### Dirt on the Screen

IT is a matter of common observation that very often a screen shows the dirt and discoloration first in the areas over the speakers. The reason is obvious: the vibrations of the screen in the sound waves cause it to pick up particles of dust which would merely float down harmlessly past the stationary portions of the screen.

Chatting the other day to H. J. O'Dell and G. E. Fielding, of RCA, I was told of some instances of rapid deterioration which suggest that another factor may be at work: condensation of atmospheric impurities due to a difference of temperature of the screen from the surrounding air.

In one case, the horn chamber was provided with a large ventilating grille, and the theatre ventilation caused a considerable current of air to be drawn from this grille through the screen perforations. Notwithstanding that the current of air was therefore away from the front surface of the screen, a sharply defined rectangle of brown nicotine deposit covered the area of the horn chamber within a few months.

In another case, a similar discoloration occurred, not, as one would expect, over the bass baffle—where there was, of course, the greatest vibration—but over the cellular horn. Here again the horn chamber was well ventilated, and the suggestion is that the proximity of the cold metal of the cellular horn caused condensation which did not occur in the case of the wood baffle.

It would be interesting to have some experiences on this subject of screen deterioration as a guide to architects and kinema engineers in avoiding faults such as these, which lead to a constantly recurring cost to the exhibitor.

I was told, too, of another case which demonstrated in rather too convincing fashion the effect upon sound quality of clogged screen perforations. Notwithstanding numerous requests from RCA service engineers a certain exhibitor refused to renew his screen, which had been re-doped a number of times. He blamed the resultant poor sound on the RCA equipment, and decided to replace it.

Unfortunately for them, the engineers of the competing system which was to replace the RCA installed the new screen three days before putting in their sound equipment. The manager of the hall received several compliments from patrons upon the improvement in his sound, when all the time the only alteration was a new screen!

*Mechanism of the new superior projector, marketed by H. R. Shilling, at 171, Wardour Street, W.1. The projector is described on page x*

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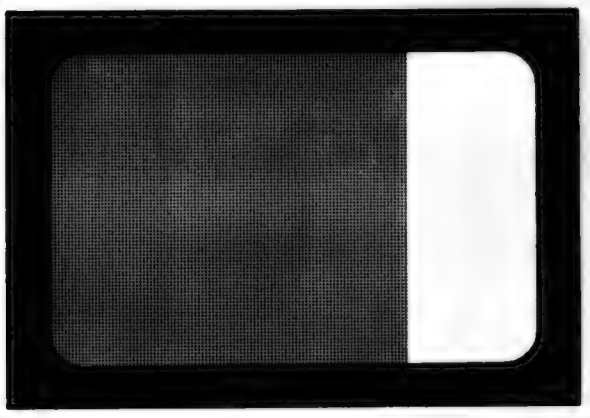

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## The "Superior" Described

### NOVEL FEATURES OF DESIGN

I MENTIONED last month that H. R. Shilling was expecting to be shortly installed in his new premises at 171, Wardour Street (opposite Film House), where he would be showing the "Superior" projector, for which he has secured exclusive rights. I have had an opportunity of examining with him the first machine to be unpacked.

I found the mechanism head very much to my liking, combining with pleasing simplicity several novel features of design. Like all American machines, it is completely enclosed in operation in a die-cast housing. A large glazed door on the film side permits of the whole length of the film path being kept under observation, and another glazed door on the other side enables one to see all the gears.

The long gate is of unusual design. The front portion is built integrally with the lens carrier, and remains stationary. The rear portion also forms the back face of the housing, and hinges backwards from a pivot below the gate. The runners are thus very accessible for cleaning, while for a more detailed overhaul the rear part of the gate can be removed by withdrawing the hinge pin.

The gate is protected by a thick slab of insulating material, and by an auto-shutter which drops in vertical slides, and is lifted by a governor. A rear disc shutter is used.

The method of racking is one upon which I reserve judgment until I have seen the machine in operation. The motion box turns not on the sprocket centre, but on the cam centre, consequently in the lowest position of rack there is a considerable gap between the intermittent sprocket and the bottom of the gate. Racking is operated by a knob at the back of the machine.

### The Intermittent

The intermittent sprocket has a double bearing, which actually forms part of the one motion-box casting, and cannot thus lose alignment. The film is retained on the sprocket by two rollers. We worked out that to remove the motion it is only necessary to remove the flywheel, which fixes with a single screw, withdraw the gate by loosening two screws, and then loosen the four screws holding the motion box. The sprocket itself is secured by two taper-pins; notwithstanding the greater ease of replacement with a screw fitting, I must confess to a preference for well-fitting taper-pins.

The mechanism side is notable for its simplicity. There are only ten gears; for this simplicity the method of racking is, of course, largely responsible. The main-drive shaft down below carries three gears, one meshing with the sound-head adaptation, the next driving the lower sprocket, and the third an intermediate spiral gear, which transmits the drive both to the motion box and to a vertical shaft driving the top sprocket and carrying the auto-shutter governor. A second gear on the cam-shaft drives the shutter shaft, the spiral gear on which slides for shutter phasing; this direct drive from cam-shaft to shutter shaft is very sound.

As far as one can judge from a cursory inspection, the workmanship appears to be of high quality. All high-speed shafts run on ball-bearings, and the thrust from the spiral gears is taken by ball-thrust washers. Lubricating pipes run to other bearings.

### No Adaptation Costs

A feature of both technical and commercial importance is that standard adapter gears are used by the leading sound systems, and thus, at any rate for Western and RCA, there is no adaptation cost.

The machine is mounted on a sturdy, three-point pedestal stand, with rigid screw adjustment for rake. The 17-in. magazines, of course, carry 2,000-ft. reels.

While the "Superior" projector is new to this country, I gather that in America RCA have made extensive tests with it and have numerous installations. Mr. Shilling tells me that the price will represent another attractive feature.

R. H. C.

## K. FRIESE-GREENE KEEPS BUSY

Despite the difficulties of the time, Kenneth Friese-Greene, whose [illegible]-in contracting has brought him a large amount of business, states that his firm is carrying on business as usual, having a number of very large contracts half way through erection. A considerable number of enquiries have come in to put kinemas in order during this closing period. This undoubtedly gives a good idea of the confidence that still exists throughout the country, particularly in the kinema business.


**PATENTS AND TRADE MARKS**

Any of our readers requiring information and advice respecting Patents, Trade Marks or Designs should apply to Messrs. [illegible] & Co., Patent Agents, of Bank Chambers, 29, Southampton Buildings, London, W.C.2, who will give free advice to readers mentioning this paper.

# MAGNETIC FLAME CONTROL OF PROJECTION CURRENT—I

## By WINTON POOLE

**Accurate flow of current is a prime necessity for successful projection. The article below explains how the flame of the arc can be directed by magnetic control to achieve satisfactory and economic results—an urgent need during the present difficult period.**

WITH a positive carbon as a light source, the essence of successful projection of light on to the screen is the formation of a deep crater containing luminous gases. These luminous gases should be adequately compressed, partly to increase intensity, but more particularly to ensure that they are confined within the bounds of the crater. It must not be overlooked that what we are aiming at is the formation of a source of light which is as near the highly desirable theoretical point as possible.

In some types of arcs this crater formation is achieved by slowly rotating the positive carbon by the same mechanism which also contrives to feed it forward. This type of carbon is usually not copper coated, for any such metal shell would form difficulties with the feed roller, or other associated mechanisms. When these complications are avoided by the use of copper-coated carbons, and, of course, such use has certain difficulties of its own, then control of the crater shape must be obtained in some other way. We have already seen the important part which the negative carbon performs in this matter, although here

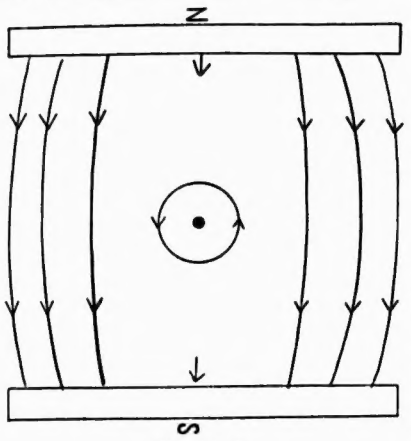

Diagram A

again the position of the negative is not absolutely unrestricted.

### Controlling Crater Shape

What is required, therefore, is some method for controlling the crater shape which can be applied to a non-rotating copper-coated positive carbon, irrespective of the angle of the negative carbon which is in partnership.

Although theoretical considerations involved are very intricate and tangled, it is fortunately possible to achieve the desired results by elementary trial and error. To

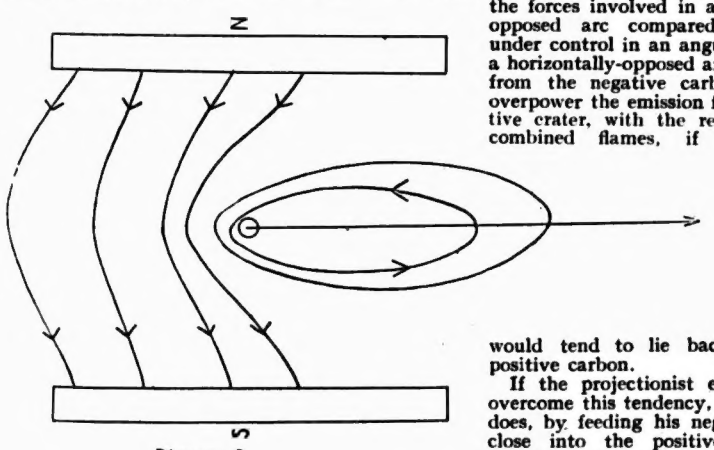

Diagram B

give an inkling of the theory involved, we must not overlook the fundamental basis that the carbon arc can be considered as a flexible conductor carrying a heavy current. With the brief reminder that for our purpose it is simpler to consider the flow of current in the "conventional" manner, as distinct from the more correct electronic theory, the electro-magnetic forces involved are as follows. If we have a fixed wire carrying a current, and we approach a freely pivoting magnetic pole to it (such as a compass needle), then the magnetic pole will be moved under the influence of the field surrounding the wire. The reverse is equally true, for if we have a fixed magnetic pole and we approach it with a wire carrying a current, then, if the wire is free to move, it will do so under the influence of the magnetic field.

The idea is much the same as the action and reaction of forces when we state that a piece of lead is lying on a table it is pressing on the table with a downward force equal to its weight, and the table reacts to that pressure with an equal upward force.

Now in the carbon arc we have something which is much more free to move than any experimental floating piece of wire could possibly be, for, as we have seen, a carbon arc is as fickle as a piece of silk blowing in a wind.

### Illustrating the Theory

To take the theory a little further, we can arrive at a conclusion as to the direction in which the flexible conductor will move by consideration of a simple case in which two interacting fields are involved. In the diagram (A) we show a piece of wire which we can consider is going into the paper at the dot shown. The two sets of parallel lines are the poles of a horseshoe magnet, of which one is a north pole and the other is a south pole. The lines with the little arrows give a general idea of the magnetic lines of force due to the presence of the north and south poles. If now a current considered in the conventional manner passes upwards along the wire, the circle round the wire indicates the direction of the lines of force of the electro-magnetic field due to the passing of the current.

It will at once be observed that on one side of the wire the lines of force are acting in the same direction, which obviously means that the field is strengthened there, while on the other side the lines of force are in opposite directions tending to cancel each other, with a consequent weakening of the field. The net result is that the wire which is passing through the paper is pulled by a force towards the right, and if it were not a wire, but a very flexible arc flame, it would be bent in that direction.

A better and more accurate idea of the combined resulting field is shown in the next diagram (B). In the above example we have stated the case simply, being also limited by the fact that diagrams can only be drawn in one plane, but it must be realised that the wire and the current it is carrying are at right-angles to the field, and yet the direction in which the wire—or arc flame—would move has a well-known rule covering this known as "Fleming's left-hand law," which is: Hold the thumb and the first two fingers of the left hand mutually at right-angles, and then place the forefinger in the direction of the lines of force of the field in which the conductor is situated, that is from north to south, and turn the hand so that the middle finger points in the direction of the current, when the thumb will indicate the direction of motion.

### Proving by Experiment

With that modicum of theory, we can justify some of the experiments now suggested, always bearing in mind that our flexible conductor, the arc, is already subject to other forces due to the chemical and physical happenings around it. For instance, there must necessarily be a great difference in the method adopted to control the forces involved in a horizontally-opposed arc compared with those under control in an angular arc. In a horizontally-opposed arc, the stream from the negative carbon tends to overpower the emission from the positive crater, with the result that the combined flames, if uncontrolled, would tend to lie back along the positive carbon.

If the projectionist endeavours to overcome this tendency, as he usually does, by feeding his negative carbon close into the positive crater, he certainly reduces the amount of flame which has gone astray. But the first effect he notices is that he has a small bunched flame surrounding the positive crater and negative tip, but no matter how skilled, he is not able to keep this stable. Moreover, this reduction in the length of the arc gap has reduced the effective wattage in the arc, whilst the close presence of the negative tip tends to obscure the positive crater from the view of the reflector-mirror.

### Fluctuating Flame

It will be found that when burning an arc in this fashion; there is constant pumping of the crater core flame, with the result that the light emitted will intermittently rise and fall in value. There is a further danger, with some types of positive carbon, that the stresses set up will draw the core, or alternatively, split the positive shell. If the rim of the positive crater is split, there will be an escape of incandescent gases, and their light will not be collected and contributed to the screen illumination. Equally, of course, if the core is drawn, there will be a sudden blaze up of light due to the over-abundance of chemicals, followed by a period of gloom in which the arc will practically revert to a low intensity type having no chemical salts in its core.

*The second portion of this article will appear in a later issue.*


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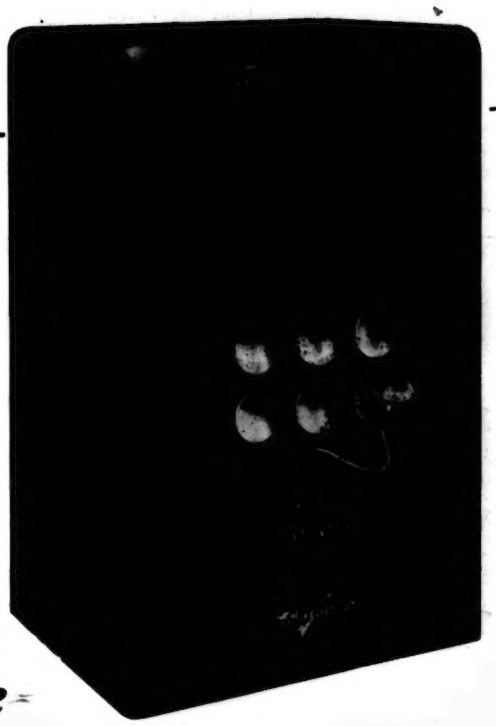

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*Notes for Projectionists*

# PRINCIPLES OF TELEVISION

## VI.—Cathode-Ray Tube Circuits

CONSIDERATION of last month's notes will suggest that a considerable number of circuits is required for the control of a cathode-ray tube. First there is the heater current for the filament, which is, of course, at low voltage. Then we have the various potentials for the anodes, the last of which would, in a home receiver, be generally from 2,000 v. to 5,000 v., but in a kinema projection tube is as high as 50 or 60 kilovolts.

There are two separate time-base circuits which feed the saw-tooth waves to the deflector plates or coils to produce movement of the spot across the fluorescent screen; these time bases require their power pack. Then we have the vision and sound receivers, which accept the incoming radio signals, rectify and amplify them, and feed the control grid of the tube and the loudspeaker respectively; these again need their power pack.

### Power Pack Requirements

All the power packs differ from those of ordinary sound equipment only in the higher voltages necessary, and in the case of the vision receiver supply, the greater degree of smoothing; they comprise quite orthodox transforming, rectifying and smoothing circuits.

The vision receiver comprises generally one or more stages of tuned radio-frequency amplification, with a triode-hexode as a frequency-changer. The intermediate-frequency signals pass through several more stages of amplification, and are rectified and applied to the control grid of the cathode-ray tube. At some point in these circuits a tapping is taken to the time-bases for synchronising purposes as will be explained later.

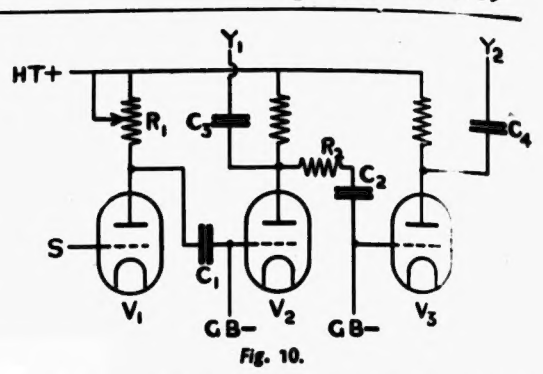


Fig. 10.

The principal difference between the video-frequency circuits and the ordinary sound circuits is that precautions have to be taken to keep the signals of different frequency in correct phase. Television signals cover a range of frequencies from zero (representing a clear screen) to 2½ megacycles for the detail of the picture; obviously, if the lower frequencies reached the tube in a different phase from the higher frequencies (a state of affairs which can happen with impunity in a sound receiver) the picture would be hopelessly distorted.

It was explained last month that movement of the spot across the fluorescent screen of the tube was effected by means of saw-tooth wave-forms—potentials which rise gradually (if one can use the word of quite high frequencies!) to a maximum, moving the spot correspondingly across the screen, and then abruptly drop to zero, causing the spot to fly back to the beginning of the line or of the frame (Fig. 9). This wave-form—which must be produced without distortion—is obtained by the principle of charging a condenser which, when it reaches a certain potential, discharges across a thyratron or power valve, the actual moment of discharge being triggered by the synchronising signal received from the transmitter.

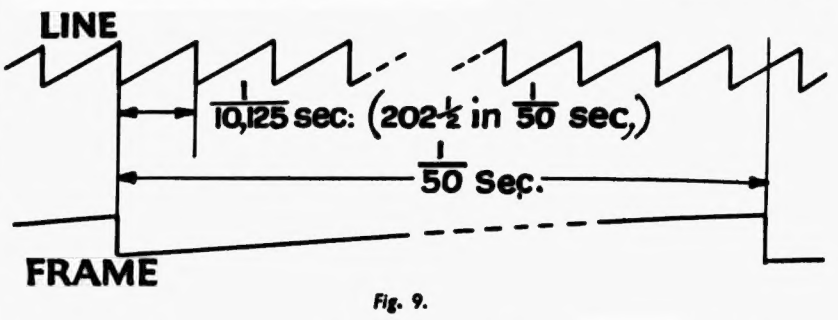


Fig. 9.

The synchronising signal also serves another purpose. If the screen of a cathode-ray tube is examined with the current switched on, but with no picture modulation, diagonal lines will be seen representing the fly-back of the spot. The zero amplitude of the synchronising signal (the nature of which will be dealt with in a later article) is employed to extinguish the spot during the fly-back.

### Time-Base Circuit

Fig. 10 shows the skeleton circuit of one of the two time-bases (picture and line circuits are identical except for the values of the components) for an electrostatically controlled tube. The circuits for a magnetic tube are very similar, except that transformers are used instead of the resistance-capacity couplings. Formerly a neon-tube was used which discharged when the condenser voltage reached a certain point; but to-day a thyratron is preferred, owing to the greater ease of control and the better control of distortion.

In this circuit $S$ is the connection referred to from the video amplifier, which triggers the valve or thyratron $V_1$. The condenser $C_1$ is charged through the variable resistance $R_1$ and produces a gradually increasing positive voltage in opposition to the negative bias on the grid of $V_2$ and through $R_2$ and $C_2$ on the grid of $V_3$, operating in paraphase (a circuit similar in principle to push-pull). Between synchronising signals, the grid of $V_1$ is held at a certain negative potential, but the effect of the synchronising signal is to drop this potential, and $V_1$ discharges the stored voltage of the condenser $C_1$. The deflecting plates $Y_1$, $Y_2$ are fed with the resultant saw-tooth potential through the condensers $C_3$, $C_4$. One of the plates is usually earthed through a resistance.

Some idea will be gained of the accuracy needed in the time-base circuits if it is remembered that any irregularity in the growth of the voltages (*i.e.*, any curvature in the saw-tooth form) will cause picture distortion. Resistances or condensers may be needed to absorb any oscillations occurring in the voltage at the end of the abrupt fly-back.

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# U.S. Praise For "The Wizard of Oz"

## "EPOCHAL" FILM FROM M-G-M

"THE WIZARD OF OZ," the Metro-Goldwyn-Mayer picturisation of the famous American fairy tale, was hailed as "epochal," "a milestone in motion picture history," "the best picture of the year," and "the perfect piece of entertainment." These were some of the views expressed by critics following its recent Hollywood preview.

It is stated that M-G-M has done with humans what Disney so successfully achieved with his cartoon characters in "Snow White."

This comparison with the Disney masterpiece is made by most of the reviewers. For example, Louella O. Parsons, world-famous film critic, says it is a flesh and blood successor to "Snow White," and goes on to say that in many ways she liked "The Wizard of Oz" better than "Snow White" because it has human actors and for that reason is more believable and less juvenile in its conception.

"I went to see this picture with some misgivings," Miss Parsons says, "for I did not see how it was possible to photograph Dorothy's trip to the land of the Munchkins, her visit to the Emerald City to find the Wizard of Oz, or any of the weird happenings that befel her after she left Kansas. All this has been done on a magnificent scale, with settings that are breathtaking and a production that has few equals in the annals of our fabulous motion picture business.

"Mervyn Le Roy, the producer, can easily put this down as his ultimate achievement. As for Victor Fleming, he must have loved the Oz stories to have given the movie version such creative and appreciative direction.

"Mothers will welcome 'The Wizard of Oz,' for the children will eat it up, and it should be revived every year for the benefit of the rising generations. Adults, too, will love it, for the older generation remembers it on the stage, and those who aren't old enough to have seen the musical-comedy have read at least one of the fifteen fascinating Oz stories.

"To Metro-Goldwyn-Mayer goes credit for a fantasy that tops every previous one. 'The Wizard of Oz' should give Walt Disney's movie some real competition."

"The Wizard of Oz" has been photographed in Technicolor with an imposing cast including Judy Garland, Frank Morgan, Ray Bolger, Bert Lahr, Jack Haley, Billie Burke, Margaret Hamilton, Charley Grapewin, and the Munchkins. Victor Fleming directed, with Mervyn Le Roy as producer. The screen play is by Noel Langley, Florence Ryerson and Edgar Allan Woolf, from the book by L. Frank Baum.

## TERRIFIC SUCCESS OF "Q PLANES"

### A Popular Theme

Columbia's first British super, released in North London the week preceding the outbreak of war, put up remarkable figures, even during that time of stress. Now being generally released throughout the country, its initial success is being duplicated in scores of situations. Apart from the picture's highly praised entertainment content, its theme is just to popular public taste.

The story of a Government investigator, whose main weapon is an umbrella (Ralph Richardson's rôle), who traps secret enemy agents who are capturing British bombers on their test flights by the aid of a mysterious radio ray, is obviously a timely box-office proposition.

All the three principals in "Q Planes"—Ralph Richardson, Laurence Olivier and Valerie Hobson—are right at the height of their respective careers, thanks to their respective successes in recent films.

With such a rattling story and top-rate cast, "Q Planes" represents an outstanding drawing power at the box-office.

## EDINBURGH FILM GUILD

Edinburgh Film Guild were to have celebrated their tenth birthday with a showing of films of ten years ago, and a dinner at which Conrad Veidt and Michael Powell were to have been chief guests. Everything has been abandoned, including their amateur film festival in November.

Their valuable collection of film stills is to be taken to safe storage in the country.

BRITISH STUDIO NEWS

# ASSOCIATED BRITISH PLANS EIGHT

## Scripts Ready, Says Mycroft

### NAMES OF SUBJECTS

ARRANGEMENTS are being made by Walter Mycroft, chief of production of Associated British, to restart at Elstree at the end of this month.

Mr. Mycroft told the KINE. that in the light of the present situation he had carefully revised the schedule originally proposed for Elstree. "I have cut out all the psychological stuff," he said, "and we are going to concentrate on lighter fare. Kinema patrons will not wish to think too deeply in these critical days. In planning our programme I am relying chiefly upon humour."

Already Mr. Mycroft has about eight scenarios ready, and the first of these will take the floor directly circumstances permit.

The first is a remake of "The Middle Watch," which Thomas Bentley will direct. Casting, of course, is provisional, but Mycroft proposes to sign Sebastian Shaw and Mary McGuire as the leads, with David Hutchison, Reginald Purdell, Leslie Fuller, and Lilian Braithwaite in prominent support.

Another production will be "The Yellow Mask," which will be remade as a comedy farce without music. Two new parts have been written into the script, that of a dumb detective and his yet more dumb wife, rôles which will probably be played by Fred Emney and Marion Lorne.

Three other subjects scheduled are the successful Irish stage play, "Spring Meeting," "Alias the Bulldog" and a remake of "My Wife's Family."

*Douglas Wakefield and Carl Leiven in LIVE AND LET LIVE now being made by Two Cities Films at Sound City*

# Shepherd's Bush Reopens

## COMEDIANS START "BAND WAGGON"

After 2½ years' cessation of feature production, the Gaumont studios at Lime Grove, Shepherd's Bush, have resumed work, owing to war conditions.

The Gainsborough studios at Islington having been closed, the recently begun "Band Waggon" is transferred to Lime Grove, where on Monday I found Edmund Black in active charge.

A fair proportion of the premises have been taken over for local emergency purposes, but on a main floor Marcel Varnel is busy directing Moore Marriott in a comedy scene in a castle basement.

In their dressing-room near the roof I had a talk with the chief comedians, Arthur Askey and Richard (Stinker) Murdoch. Both were immersed in the preparation of material for their broadcast this Saturday.

"We shifted here after a four days' break in production," said Askey. "The picture's going smoothly under new hours of work. We start at 7.30 a.m., which means I rise at 5.30 to get here, and we shut down sharp at six each day.

"For the first time we have to indulge in real knockabout stuff. This we didn't foresee, for our radio methods, being aural slapstick, are not such a strain on our persons."

Jack Hylton, in person, and with his band, Charles Oliver, Pat Kirkwood, Donald Calthrop, and Wally Patch are in the cast.

At the studio I met Will Fyffe, who is not returning to Hollywood. Last week-end he spent filling sandbags at Brighton.

## Liverpool Kinemas Pay £70,718 in Rates

Liverpool kinemas and theatres yield 1.04 per cent. of the total rateable value of the city.

This fact is mentioned in the annual review of the Liverpool city treasurer submitted to the September meeting of the City Council.

Kinemas and theatres number 104 and their rateable value is £70,718. The yield of a penny rate in Liverpool is £24,793.

# ZAMPI TO MAKE FOUR

## £150,000 Programme To Carry On

Despite the war, Mario Zampi, the film producer and head of Two Cities Films, plans to go ahead with a £150,000 programme of four new British films.

"We are not yet sure where the pictures will be made, but we hope to produce them at the Sound City Studios, Shepperton, where we made 'French Without Tears' and where we are now making 'Live and Let Live,' with Douglas Wakefield."

With regard to "Live and Let Live," Mr. Zampi says: "This subject is a wartime comedy with a topical idea behind it. We were due to finish it on September 7. We have now decided, however, to add a number of new scenes in order to increase its patriotic appeal. This will necessitate an extra ten days' shooting. Major W. F. Morris, author of 'Breterton,' is acting as military adviser."

The first two of four new pictures Mario Zampi will make, probably at Sound City, will be a musical production, which is now in preparation; the second subject will be an original comedy by Paul King, in which Douglas Wakefield will probably star.

"I believe that in times like these the public demand is for light entertainment, not heavy drama," says Zampi.

## "Dawn Till Dusk" Schedule

At Sound City production is limited to the daylight hours, but Duggie Wakefield's new comedy drama for Paramount, "Live and Let Live," is pushing rapidly ahead.

Film workers and artistes to whom "all made up and ready on the set at 9 a.m." has ever been a pet grouse, now cheerfully rise almost at crack of dawn, so that the necessary two-hour period required for make-up, lining up of cameras, and lights, etc., can be out of the way and the first shot started at 8.

In regard to Paramount British production generally, David Rose intends to operate, so far as war conditions allow, under the slogan of "Business as usual."

# A.R.P. AT DENHAM

## Cast Takes Cover

Denham studios are well sand-bagged and equipped with first-aid posts and A.R.P. shelters, and Alexander Korda Productions are carrying on with "The Thief of Baghdad," shooting on which was completed on Sunday. Cameron Menzies has reduced the trick work schedule to three weeks. Tim Whelan has taken over the direction of the picture.

When the air raid warning sounded the artists and staff left the stages and location and went into the clearly marked air raid shelters. These are concrete ducts under the stages, large enough to drive a small car through. Four or five feet of concrete protect the shelters, which are air-conditioned and gas-proof.

## Ealing at Work

At the Ealing Studios, Michael Balcon is going ahead with the current film, "David Goliath," which young Pen Tennyson is directing (while awaiting mobilisation) and in which Paul Robeson stars.

The ending the film has been underlined to give it a new significance. Originally it was intended to show the importance of a working coal mine to a South Wales community. Now it is broadened to reveal the importance of the coal industry in the general scheme of national defence.

## All Kinema Wedding

Arnold Wallbank Lister, formerly assistant manager of the Gaumont Palace, Derby, and Miss Eileen Snape, Derby, until recently on the staff of the Regal, Derby, were married at Allestree last week. F. J. Smidmore, manager of the Gaumont Palace, Derby, was best man, whilst Mr. Henson Maw, organist of the Regal, Derby, was at the organ.

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## BOOKS ON SOUND

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PROJECTING SOUND PICTURES. By Aaron Nadell. A Practical Text Book for Projectionists and Managers. First Edition (1931). Price 16s. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

MOTION PICTURES WITH SOUND. By James R. Cameron, with Introduction by William Fox (President of Fox Film Corporation). Contains nothing but "Sound Picture" information, 400 pages. Over 150 illustrations. (1929.) Price 25s. 6d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

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## TECHNICAL BOOKS

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MODERN MINIATURE CAMERAS. By Robert M. Fanstone, A.R.P.S. Contains everything that the amateur or professional photographer will want to know. Well illustrated (1934). Price 3s. 9d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

KINEMATOGRAPH STUDIO TECHNIQUE. By C. L. Macbean. A practical outline of the artistic and technical work in the production of film plays (1922). Price 2s. 9d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

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**Kinematograph Publications Ltd., 85/93 Long Acre, London, W.C.2**

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